



ELDRED'S

The Prints of Paul Jacoulet

August 22, 2018

Paul Jacoulet





ON EXHIBIT

Monday, August 21st through Tuesday, August 22nd, from 10 a.m. to 5 p.m. and limited viewing on Wednesday, August 22nd from 10 a.m. to 3 p.m.

CATALOG

\$17.00 in office \$22.00 by mail (Mass. residents, please add \$1.00 sales tax)

TERMS

A buyer's premium will be added to all purchases.

The buyer's premium is 20% of the final bid price up to and including \$500,000 and 10% of the final bid price over \$500,000.

Payment must be in the form of a check, money order or wire transfer. We accept all major credit cards for auction purchases provided the total bill is \$5,000 or less and the credit card has a U.S. billing address. *PayPal is not an accepted form of payment.*

Bidders holding a valid Massachusetts or out-of-state resale number must provide the certificate or a copy thereof when registering or they will be required to pay 6.25% Massachusetts sales tax on purchases. Items picked up in our Mystic office or shipped to Connecticut are subject to 6.35% Connecticut sales tax.

ONLINE AUCTION

This auction will be held simultaneously online at www.invaluable.com and www.eldreds.com (click on "bid live").

The buyer's premium is 25% for purchases bought online.

Prospective bidders must register and be approved prior to placing bids or bidding live.

IMPORTANT NOTICE

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. It is the bidder's responsibility to obtain a condition report, by either checking our website or contacting us. Although condition reports may be given on request, such reports are statements of opinion only. The absence of a condition report does not imply that the property is in good condition. Regardless of whether or not a condition report is given, all property is sold subject to Item 1 of our Conditions of Sale, which provides all property is sold as is.

All dimensions are approximate.

Jacoulet print image margins have been edited for consistency and are not trimmed unless described as such.

THE PRINTS OF PAUL JACOULET

Wednesday, August 22, 2018
at 4:00 p.m.



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The World of Paul Jacoulet



This year we are most fortunate to have many pristine prints and significant ephemera from an important collection of a close associate of Richard Miles in Washington state. We also have offerings from several previous buyers and consignors from the U.S. and overseas. I have enjoyed renewing relationships that were formed over the past forty-three years.

Paul Jacoulet's prints were not on sale in shops nor through agents. He evolved a system of obtaining monthly subscribers who received a copy of the "print of the month". Jacoulet published his prints in series, each distinguished by the seal of his design which incorporated the stylized Japanese characters for his name in a design of some conventional object. I have catalogued the prints chronologically within their seal series. As an expression of his appreciation for the solicitude of his patrons and subscribers, in 1946 Jacoulet conceived the idea of a Dedication Set of ten pictures. These prints are included in various series. Direct quotations from letters Jacoulet wrote to various friends appear occasionally throughout the catalog, as well as quotations from Richard Miles' book, *The Prints of Paul Jacoulet*. Jacoulet always gave credit to his carver and printer, and the name of the carver/printer is often stamped on the margin of the print. Where they appear, these have been noted.

From his many years of training in calligraphy, Paul Jacoulet acquired a subtle feeling for brush stroke and the nuances of meaning given to different thicknesses of the "living line". He transferred his skill with the brush into skill with the pencil, and thus became the only artist to attempt and to master the ability to draw the "living line" with this instrument.

This makes his prints unique. No Japanese brush artist can produce this original touch, nor can a Western artist lacking years of calligraphic training.

Paul Jacoulet was strictly a portraitist and he used only enough background to define the place and enhance the character of his subject. His subjects were real personalities who sat for him. He did not idealize, but attempted to record his impression of character. He excelled in expressing the character through the eyes and hands of his subject.

Paul Jacoulet was able to claim many "firsts". He was the first foreigner to become a master of the ukiyo-e art being worthy to rank with Japanese masters. He was the first ukiyo-e artist to use more than fifty blocks for a print. He frequently used from 200 to 300 blocks. He was the first artist to record the vanishing nobility of Mongolia. He was the first print artist to extend the application of ukiyo-e beyond the borders of Japan, for he also recorded the "floating world" of the South Seas and mainland Asia.

In true ukiyo-e ("pictures of the floating world") fashion, Jacoulet portrayed vanishing customs almost as if he foresaw that those modes of living would float away. No wonder then that in all of Jacoulet's prints there is some sadness, a hint of the deeper side of life. And perhaps that is why one is drawn to look again and again at his prints.

Susan M. Craig-Schofield
Cataloguer



Paul Jacoulet

1902-1960

Edme Marie Eduard Paul Jacoulet was born in France on January 23, 1902. That same year his father went to Japan, in response to a request from the Japanese government to the French government for a professor of French to serve as a counselor to the Ministry of Education and teacher at Tokyo's Imperial University. Paul and his mother did not follow until 1906. Presumably by that time his father had determined to make a life in Japan, and Paul, whose delicate health was always a worry, was considered strong enough for the trip.

The family lived in a pleasant residential district of Tokyo, and Paul was raised in a manner not strikingly different from the way a rather privileged Japanese boy grew up. He attended Japanese elementary and middle schools and in them he learned to speak, read, and write Japanese with native fluency. One must emphasize the writing, for that meant learning to handle a brush. Once the technique of brushing the characters of the language is mastered – and in this Paul was given the benefit not only of regular schooling, but of special tutors – that technique is as applicable to painting a picture as to calligraphy.

For most boys such training would have been torture; for Paul it was a joy. In later years he was fond of telling how, according to his mother, he had at the age of one thrust aside toys to play with pencil and paper. He loved to draw, and since his poor health kept him out of boys' games, he turned more and more to art. His parents did not stint him: he was tutored not only in Japanese brushwork, but in Western-style painting in oils and pastels. There were always tutors on the scene.

His English tutor was the American wife of Yone Noguchi, and it was in their home as a boy of eight or nine that Jacoulet first saw the prints of Utamaro. It was the human form that always engaged Jacoulet. He returned day after day to copy Utamaro's women to find the secret of his line. Then he discovered that prints could be bought, and his allowance went for them. He didn't just buy, he studied, he compared, he analyzed the making of a print. Eventually he assembled a fine collection.

As the boy grew up, he plunged deeper and deeper into Japanese culture. Kabuki, of course: some actors became lifelong friends; but Kabuki was not a world he could enter as a participant. Joruri, the ballad-drama,

was. On first hearing a joruri minstrel, Paul was entranced. Plunging in, he made himself so good at both the voice and the samisen accompaniment that some of the greatest performers were willing to accept him as a student and disciple.

In all of this activity there was a common theme, Kabuki, joruri, the old prints – during the two and a half centuries of Japan's seclusion, each of these had been part of the "floating world" of pleasure, ukiyo. It was this world, or the remnants of it, that cast a spell on Jacoulet.

In 1920, faced with the decision of embarking on some kind of career, he took a position as interpreter with the French embassy. He was well qualified, but the work left him with neither time nor energy for painting or joruri, and he always considered those years as a interpreter lost.

The horror of the great earthquake in September 1923 forced him to the conclusion that life had better be lived while it could be, and he resigned. One suspects that he was free to do so because of his father, who could not have approved of his resignation, had died earlier that year. Paul's mother had returned to France to look after the estate. He gave private lessons in French, and he returned to art, troubled, as usual, by attacks of bronchitis.

In 1929 Jacoulet met a lonely teenager from Truk, a place which meant nothing to him until he looked it up. The boy's mother was a native of that island, his father was French; they had sent him to Tokyo to school. For the next few months, until the boy returned home, Paul befriended him. The result was an invitation from the father to come to Truk for a visit. The thought of escaping a Tokyo winter delighted Jacoulet; his mother, who had returned from France, gave him passage money, and off he went.

This was the first of eight consecutive winters he spent in the South Pacific. (That first year he took a fling at buying copra for a Japanese soap company, but he speedily realized he had no gift for business). He was captivated by the islands. Truk, Yap, and Ponape of the Carolines; Saipan, Tinian, Rota, and Guam of the Marianas; the Marshalls; the Celebes wherever he went the people delighted him, the astonishingly different cultures amazed him, the sense that this loveliness was doomed haunted

him. He picked up languages easily, he was accepted as a friend, he had a sharp eye for customs and folklore. He amassed sketches. Now he had subject matter which made him stand out. In 1934 writer Zoe Kincaid persuaded him to show some of his paintings in Tokyo. It was clear that he had developed a style of his own, and his friends among print collectors and scholars were quick to point out that style was admirably suited to the design of woodblock prints.

In the meantime, his mother had remarried and was living in Seoul. His visits with her resulted not only in his Korean prints, but also in his Manchurian and most of his Chinese designs. In his Manchurian prints and others even more lavish, the technique of the woodblock is pushed to the ultimate. In the days of ukiyo-e prints, seven or eight blocks usually had to suffice; Jacoulet used as many as three hundred. Again and again he challenged his carver and his printer to outdo themselves, and he was generous in giving them the credit. It almost goes without saying that he used the finest pigments and the finest paper made to order with his watermark.

The war drove him from Tokyo to the mountain resort of Karuizawa. There he lived with his Korean family: two brothers who had been with him since childhood, and the elder's wife and children. In 1949 Jacoulet adopted their three-year old daughter, Therese. Karuizawa was home for the rest of his life. There he found the quiet to work steadily and seriously, there he found an appreciative audience among members of the Occupation Force who came for the holidays. The chronic ill health that plagued him all his life resulted in his death on March 9, 1960. He was only fifty-eight.

~ Oliver Statler 1975

The above is drawn largely from Mr. Statler's recollection of many conversations with Paul Jacoulet over a period of several years' friendship, but his memory was reinforced by a number of details drawn from Florence Wells' two-part article on Jacoulet which first appeared in "Contemporary Japan", 1956-57, and was then published as a booklet.



Christmas Cards



- 1A. **PAUL JACOULET CHRISTMAS CARD (#A)**
 Woodblock Print, 6.25" x 4.5"
 Souvenirs d'Autrefois. Japan. (Miniature version of print #74). In original folder with yellow design on cover. Pristine condition.
 100/200



- 1B. **PAUL JACOULET CHRISTMAS CARD (#B)**
 Woodblock Print, 6.25" x 4.5"
 Le Bonze Errant. Coree. (Miniature version of print #97). In original folder with yellow design on cover. Pristine condition. 100/200



- 1C. PAUL JACOULET CHRISTMAS CARD (#C)
Woodblock Print, 6.25" x 4.5"
Le Bossu. (Miniature version of print #113).
In original folder with yellow design on the
cover. Pristine condition. 100/200



- 1D. PAUL JACOULET CHRISTMAS CARD (#D)
Woodblock Print, 6.25" x 4.25"
Hokkan-Zan. Corée. (Miniature version of
print #40). In original folder with yellow
design on the cover. Pristine condition.
100/200



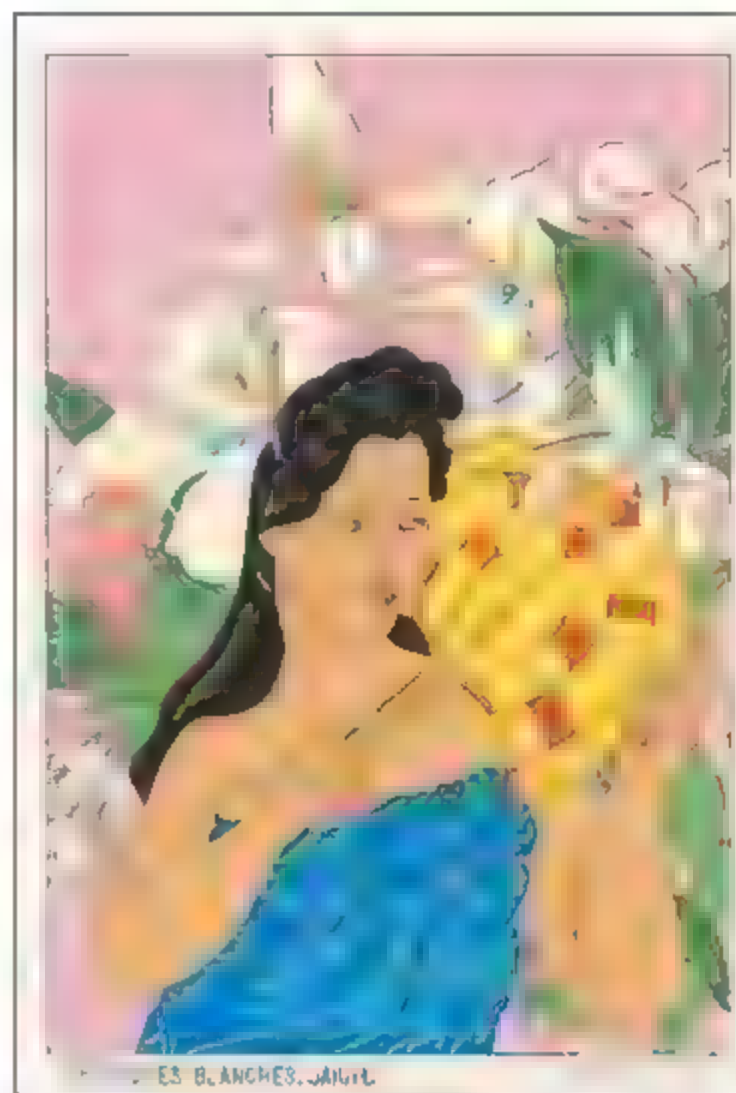
- 1E. PAUL JACOULET CHRISTMAS CARD (#E)
 Woodblock Print, 6.25" x 4.5"
 "Les Jades". (Miniature version of print #58). In the original folder with red design on cover. 80/120



- 1F. PAUL JACOULET CHRISTMAS CARD (#F)
 Woodblock Print, 6.25" x 4.5"
 "Nuit de Neige: Coree". (Miniature version of print #52). In the original folder with green design on cover and printed holiday greeting. 100/150



1H. PAUL JACOULET CHRISTMAS CARD (#H)
Woodblock Print, 6" x 4.12"
Chagrin d'Amour: Kusai. (Miniature
version of print #62). Printed title not on
card but on paper to which it is attached
at top two corners. Very, very good
condition. 50/100



1J. PAUL JACOULET CHRISTMAS CARD (#J)
Woodblock Print, 6.25" x 4.25"
Orchidees Blanches. Jaluit. (This image
is unique in that it was never made into
a full-size print.) Pristine condition.
100/200

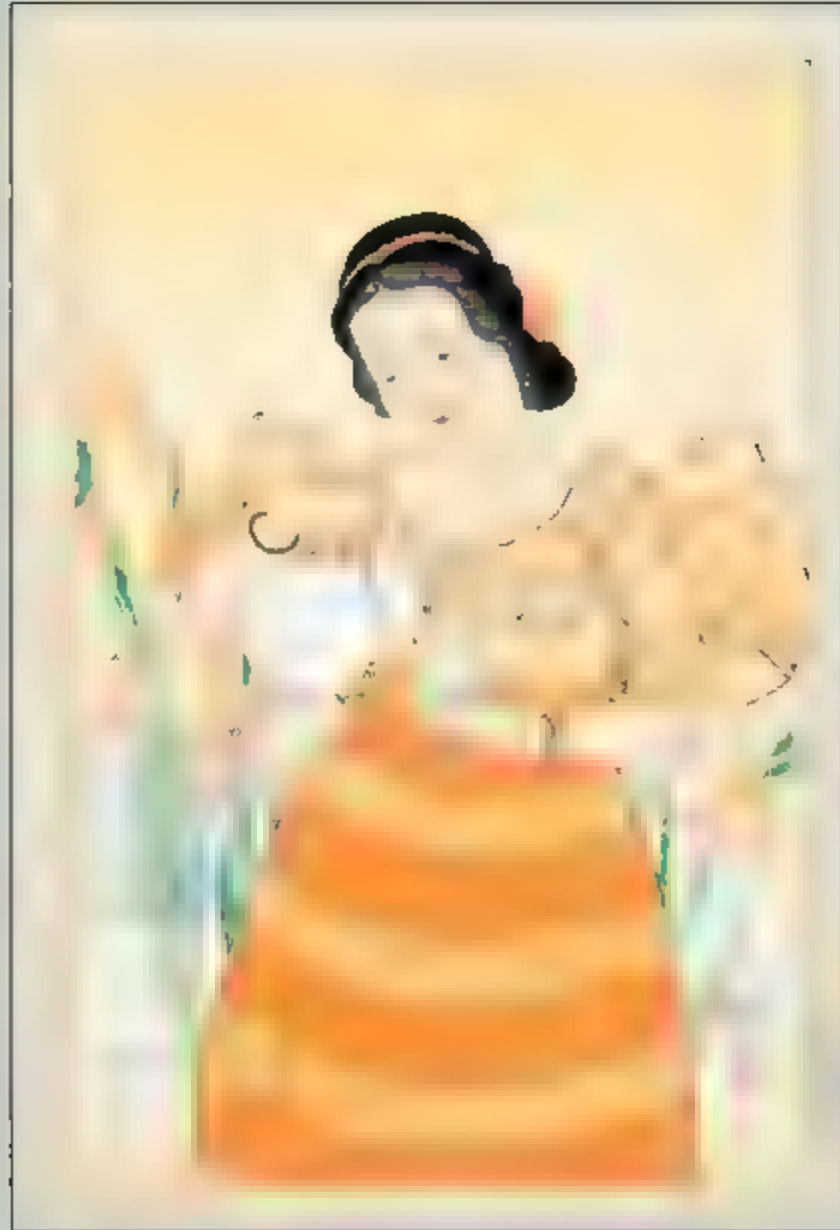


1P. PAUL JACOULET CHRISTMAS CARD (#P)
Woodblock Print, 6.25" x 4.25"
Vieil Aino: Hokkaido. (Miniature version
of print #91). In original folder with green
design on the cover. Pristine condition.
100/200

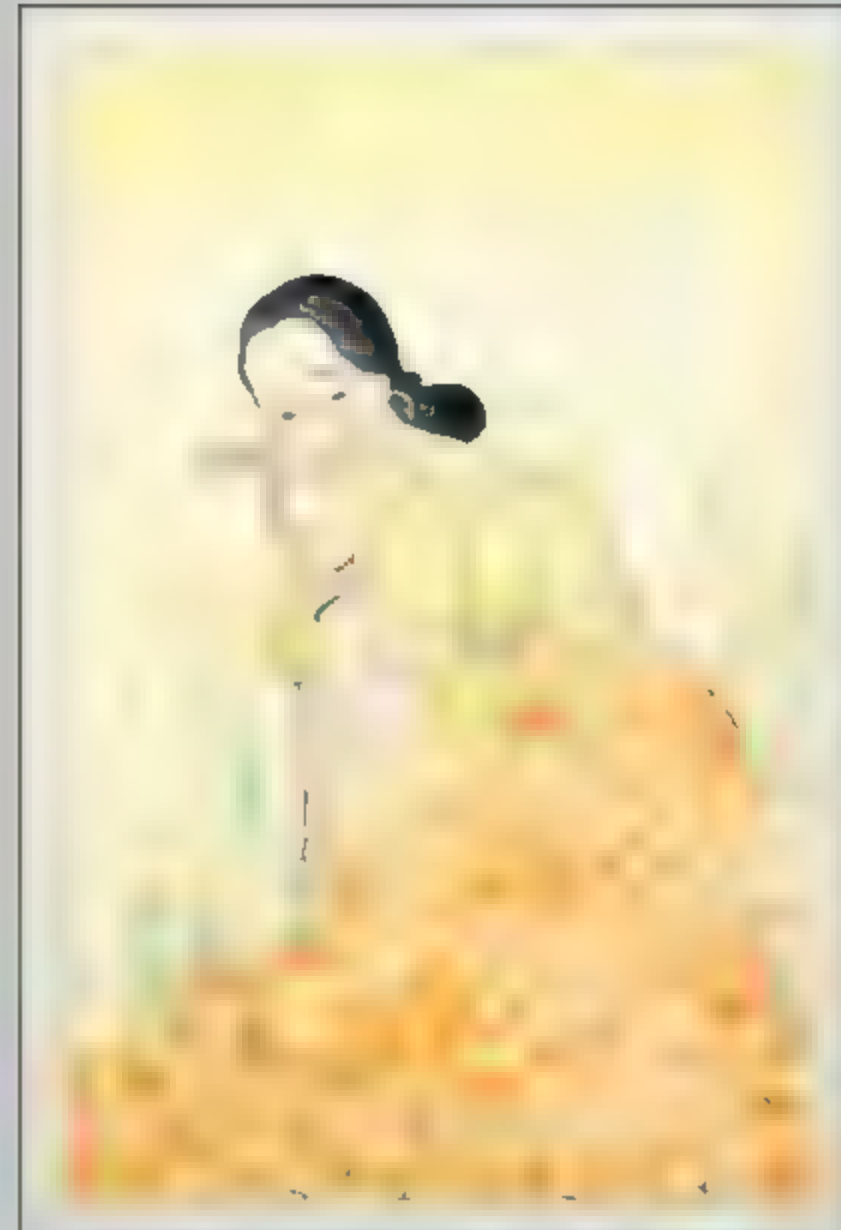
Rainbow Series

Baren

Seal



2. PAUL JACOULET (#2)
Woodblock Print, 18.25" x 12.25"
A Beautiful Chamorro Girl in Orange. Depicted pouring liquid into a glass. Printed signature and date above the Baren seal. Published: 20 December 1934. Numbered 96/150 in Japanese on reverse. Excellent condition. 600/800

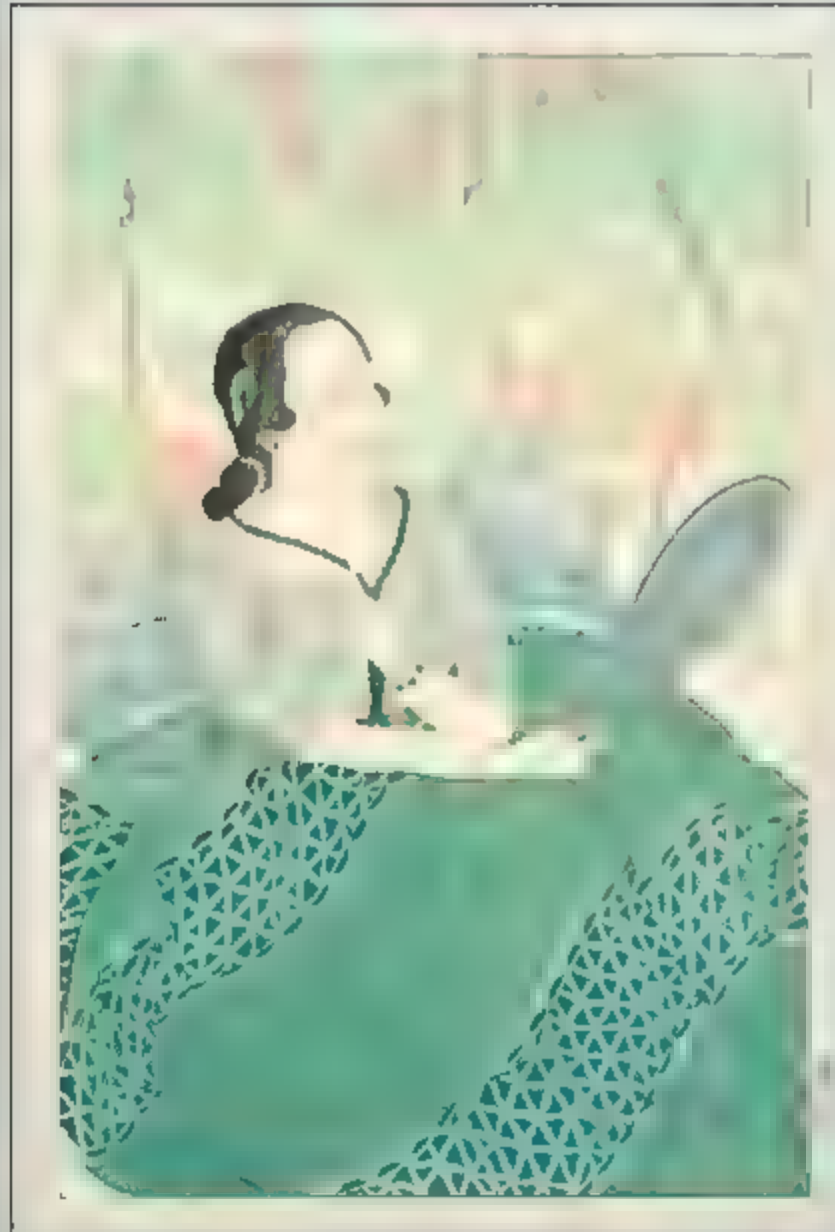


3. PAUL JACOULET (#3)
Woodblock Print, 18.5" x 12.25"
A Beautiful Chamorro Girl in Yellow. Depicted resting on the arm of a settee. Printed signature and date above the Baren seal lower left. Published: 20 December 1934. Numbered 94/150 in Japanese on reverse. Excellent condition. 600/800

Numbers in headings are Eldred's
Jacoulet Woodblock Print numbers.

Please note:

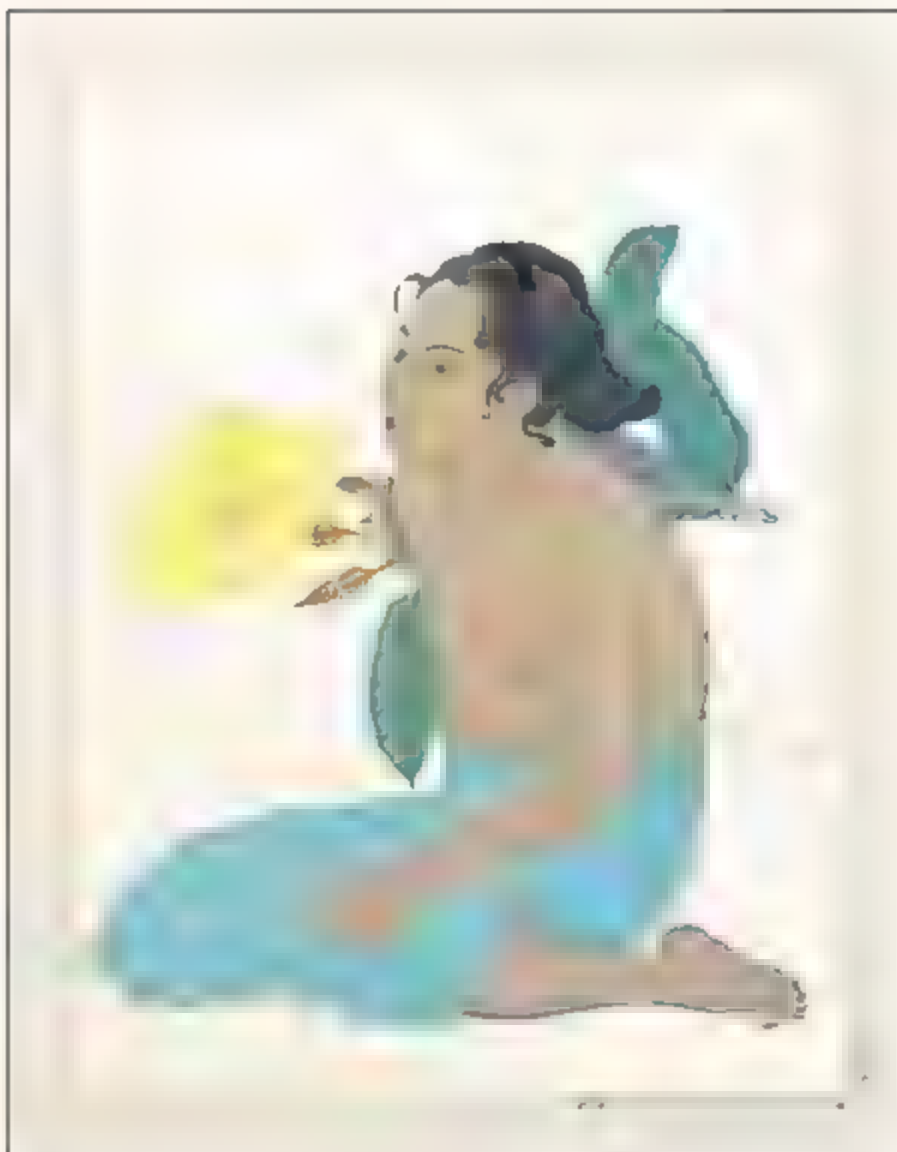
*Jacoulet image margins have been edited for consistency
and are not trimmed unless described as such.*



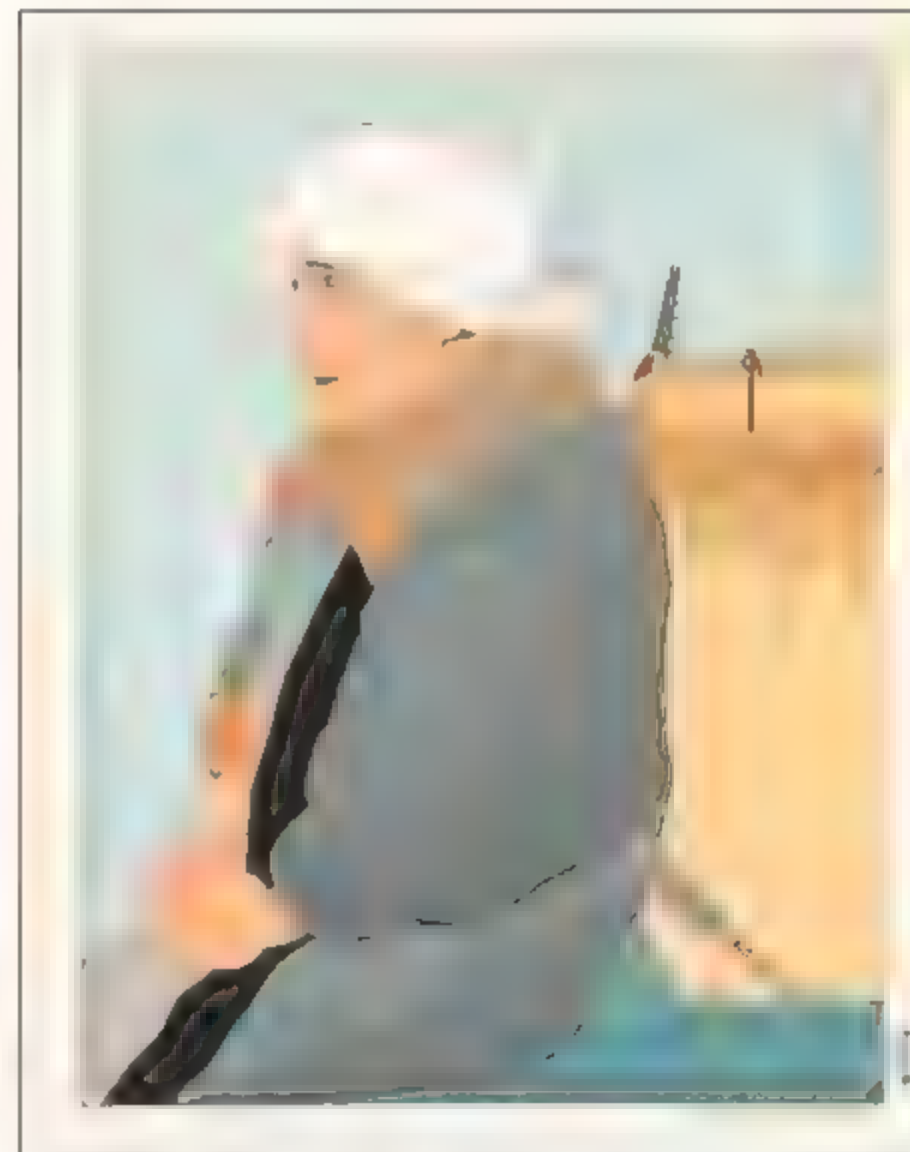
4. **PAUL JACOULET (#4)**
Woodblock Print, 18.25" x 12"
A Beautiful Chamorro Girl in
Green. Depicted admiring herself
in a hand mirror. Printed signature
and date above Baren seal lower
right. Published: 20 December
1934. Numbered 91/150 in
Japanese on reverse. Excellent
condition. 600/800

5. **PAUL JACOULET (#5)**
Woodblock Print, 18.5" x 12.25"
A Beautiful Chamorro Girl in
Blue. Depicted sitting, leaning,
and considering her playing
cards. Printed signature and date
above the Baren seal. Published:
20 December 1934. Numbered
86/150 in Japanese on reverse.
Excellent condition. 600/800

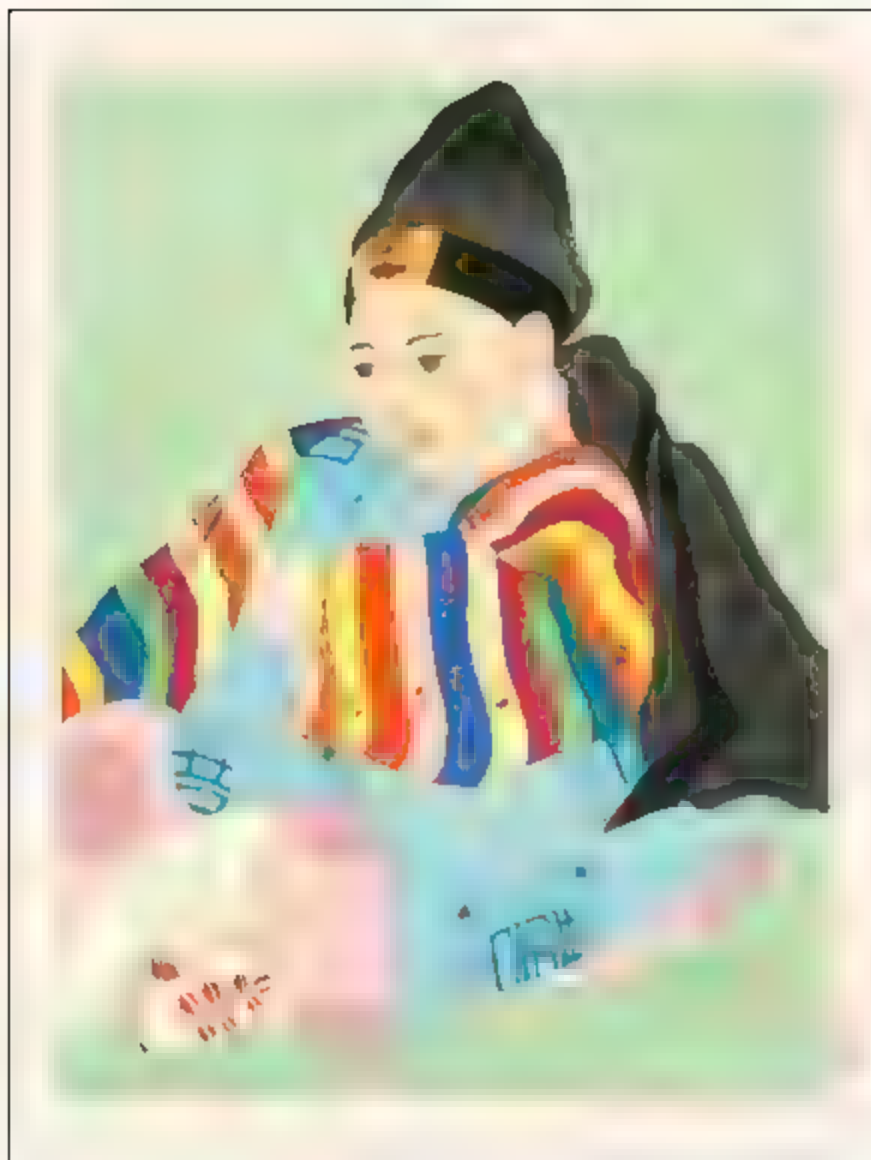




8. **PAUL JACOULET (#8)**
Woodblock Print, 18.5" x 14.25"
Jeune Fille de Saipan et Fleur d'Hibiscus. Marianes.
(Young Girl of Saipan and Hibiscus Flower). Signed
in pencil lower right above the Fan seal. Seal of the
printer, Tetsunosuke Honda, lower right margin.
Published: 30 June 1934. Numbered 230/350 on
reverse. Pristine, excellent condition. 1,500/2,000

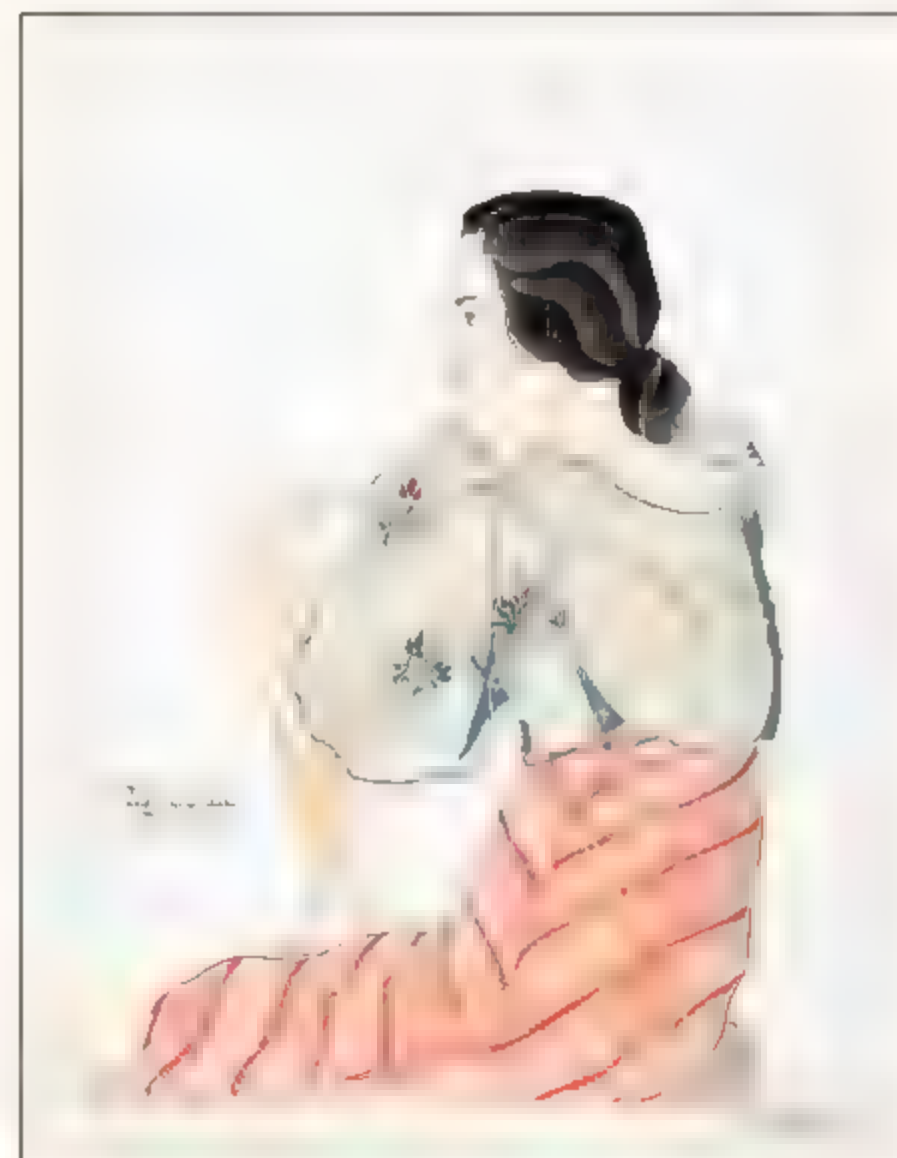


9. **PAUL JACOULET (#9)**
Woodblock Print, 18.25" x 14"
Vieille Marchande de Carpes. Ibaraki...Japon. (The
Old Carp Seller). Signed in pencil lower right above
the Fan seal. Seals of the carver, Kentaro Maeda,
and printer, Tetsunosuke Honda, lower right
margin. Published: 5 July 1934. Numbered 179/350
on reverse. Slightly faded as evidenced by color
difference within plate lines and tape shadows on
reverse. 500/700



11. **PAUL JACOULET (#11)**
 Woodblock Print, 18.5" x 14.25"
 Bebe Coreen en Costume de Ceremonie. Seoul (Korean Baby in Ceremonial Costume). Signed in pencil lower right above the Fan seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 12 September 1934. Numbered 175/350 on reverse. Small imperfection left margin edge and in gold stripes, otherwise very, very good condition. 700/900

12. **PAUL JACOULET (#12)**
 Woodblock Print, 18.5" x 14.25"
 Portrait de Melle. Rita Sablan Diaz - Chamorro de Guam, "Marianes". (Portrait of Miss Rita Sablan-Diaz, a Chamorro Lady of Guam). Paper label. Signed in pencil lower left above the Fan seal. Published: 24 October 1934. Numbered 105?/150 in Japanese on reverse. Slight toning to margins otherwise very, very good condition. 1,000/1,500

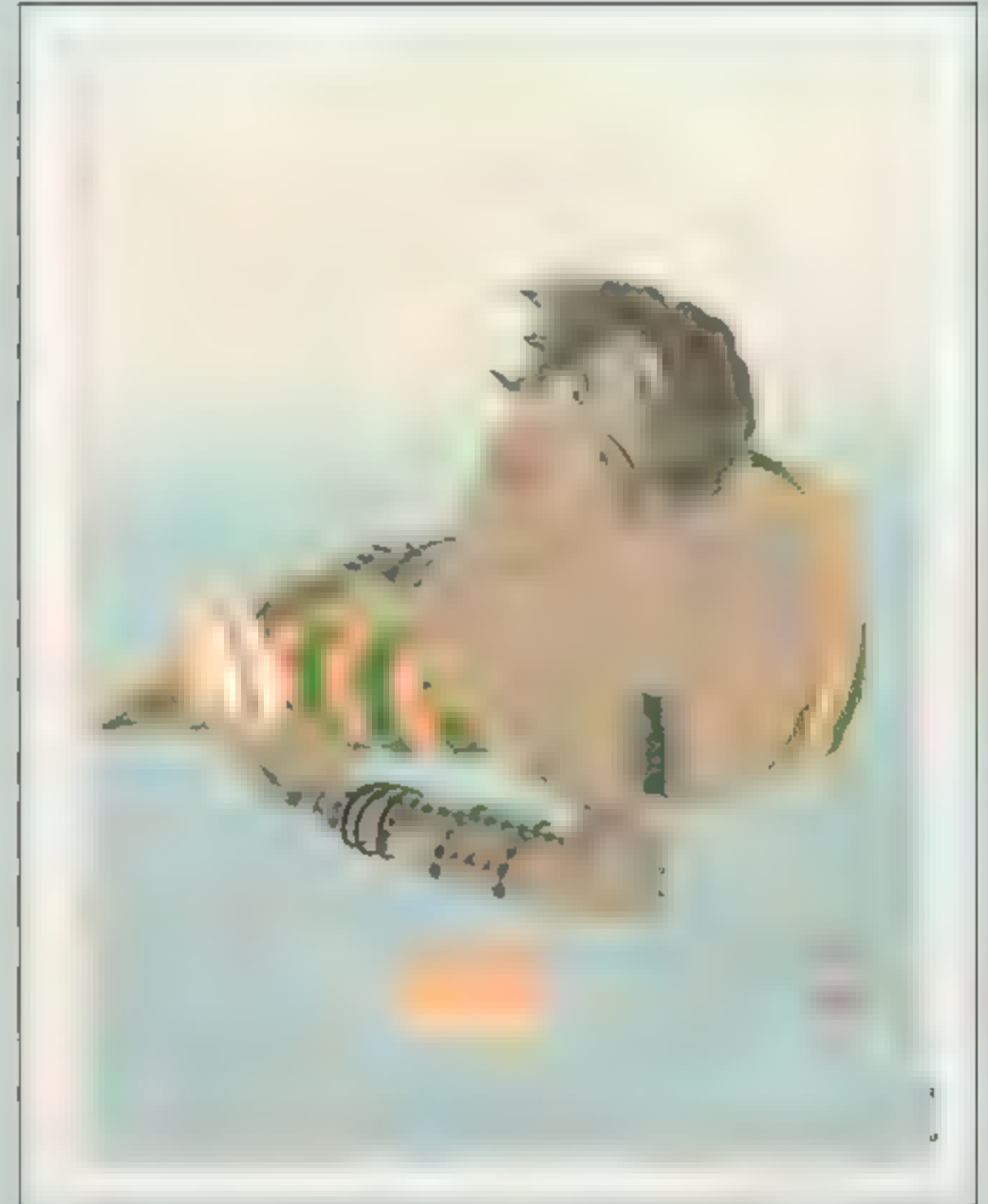


Mandarin Duck Seal



20. PAUL JACOULET (#20)
Woodblock Print, 17.75" x 13.25
La Geisha Kiyoka. Tokyo. (The Geisha, Kiyoka).
Signed in pencil lower left above the Mandarin
Duck seal. Seals of the carver, Kentaro Maeda,
and printer, Shunosuke Fujii, lower right margin.
Published: 24 May 1935. Numbered 72/350 on
reverse. Margins slightly trimmed and slight tape
verse, otherwise excellent condition.

800/1,200

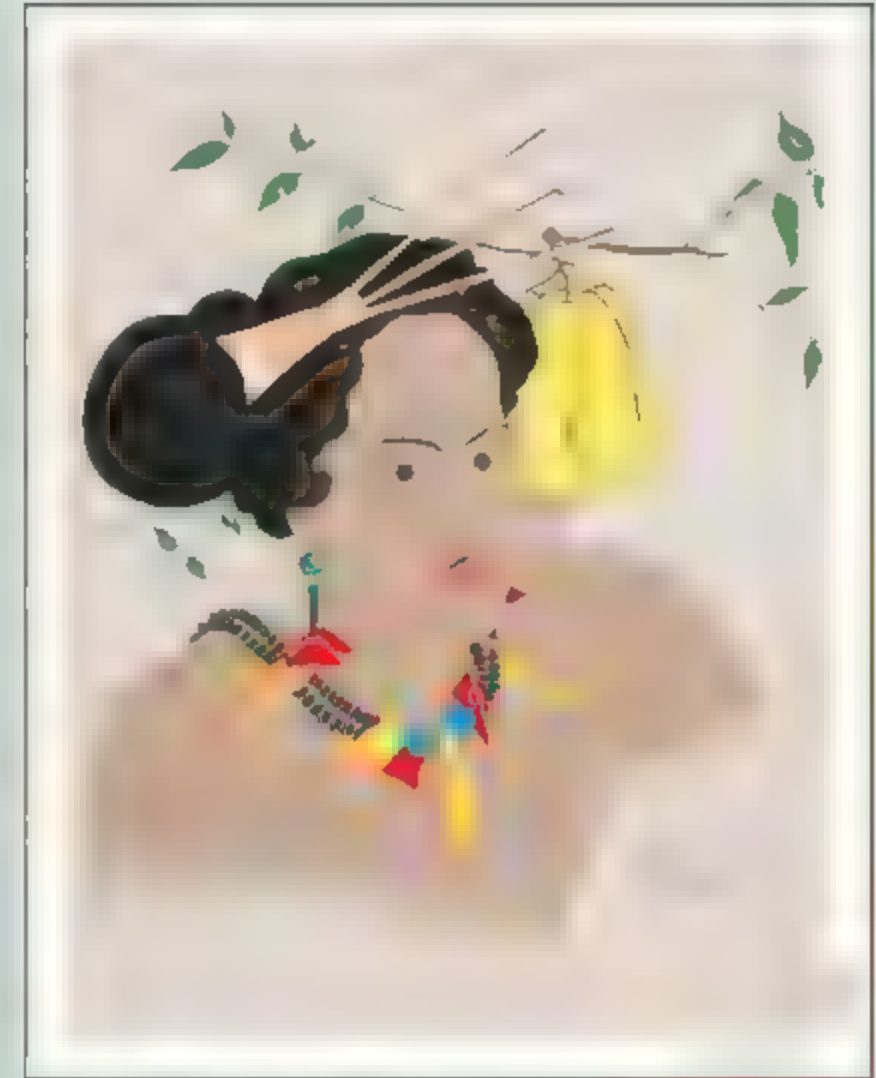


21. PAUL JACOULET (#21)
Woodblock Print, 18.5" x 14"
Femme Tatouee de Falalap. Owest Carolines. (Tattooed
Woman of Falalap.) Signed in pencil lower right
above the Mandarin Duck seal. Seal of the printer,
Shunosuke Fujii, lower right margin. Published: 5 July
1935. Numbered 229/350 on reverse. Good condition.
(Possibly restored.)

3,000/4,000



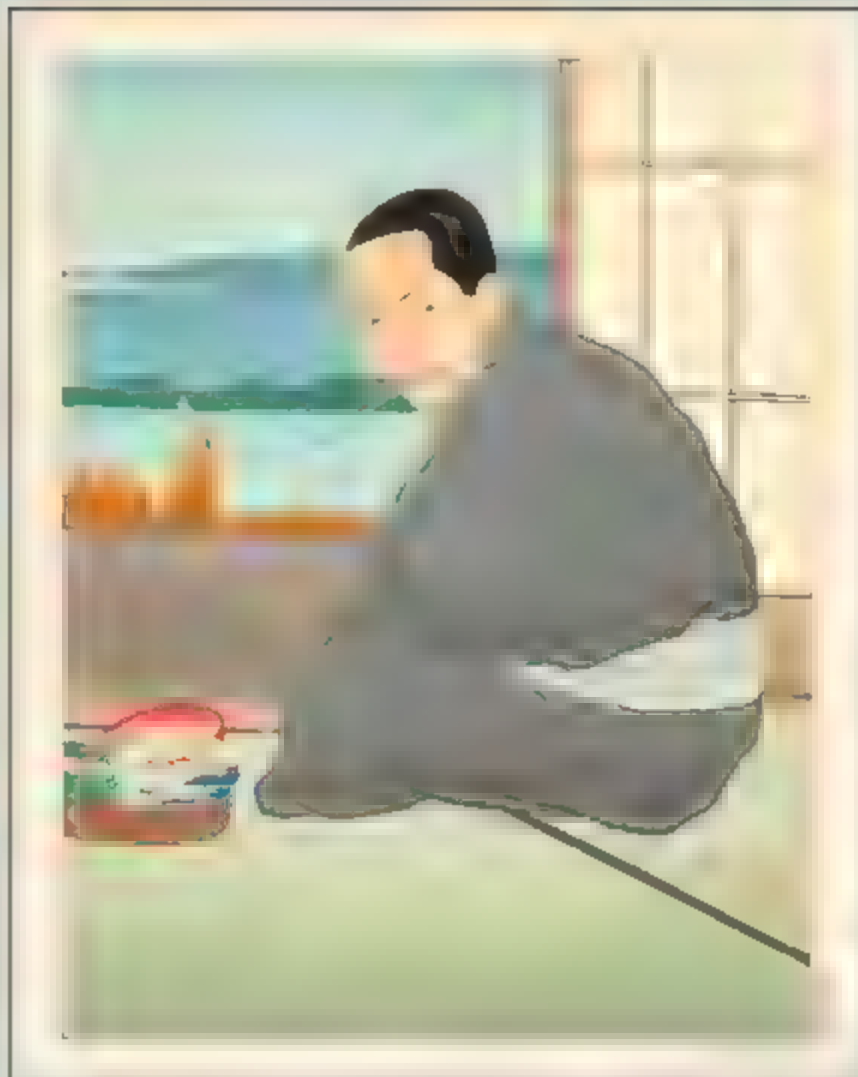
22. PAUL JACOULET (#22)
Woodblock Print, 14.25" x 18.5"
Trois Coreens. Seoul, Coree. (Three Koreans). Signed in pencil lower left above the Mandarin Duck seal. Seal of the carver, Tetsunosuke Honda, lower left margin. Published: 12 August 1935. Numbered 175/350 on reverse. Excellent condition.
800/1,000



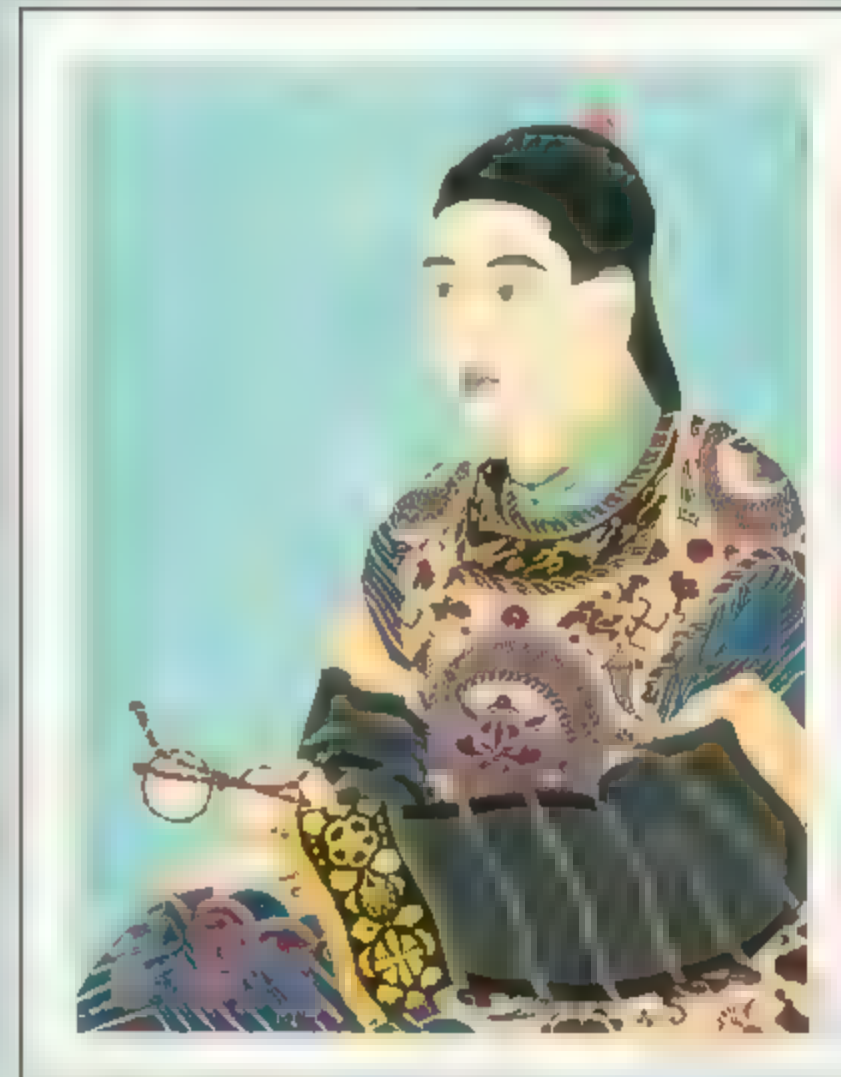
26. PAUL JACOULET (#26)
Woodblock Print, 18.0" x 13.75"
Un Homme de Yap. Ouest Carolines. (Man of Yap). Signed in pencil lower right above the Mandarin Duck seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 26 November 1935. Numbered 148?/150 in Japanese on reverse. Good condition. (Slightly trimmed, rubbed, probably restored. Paper stiff). Colors good.
300/500



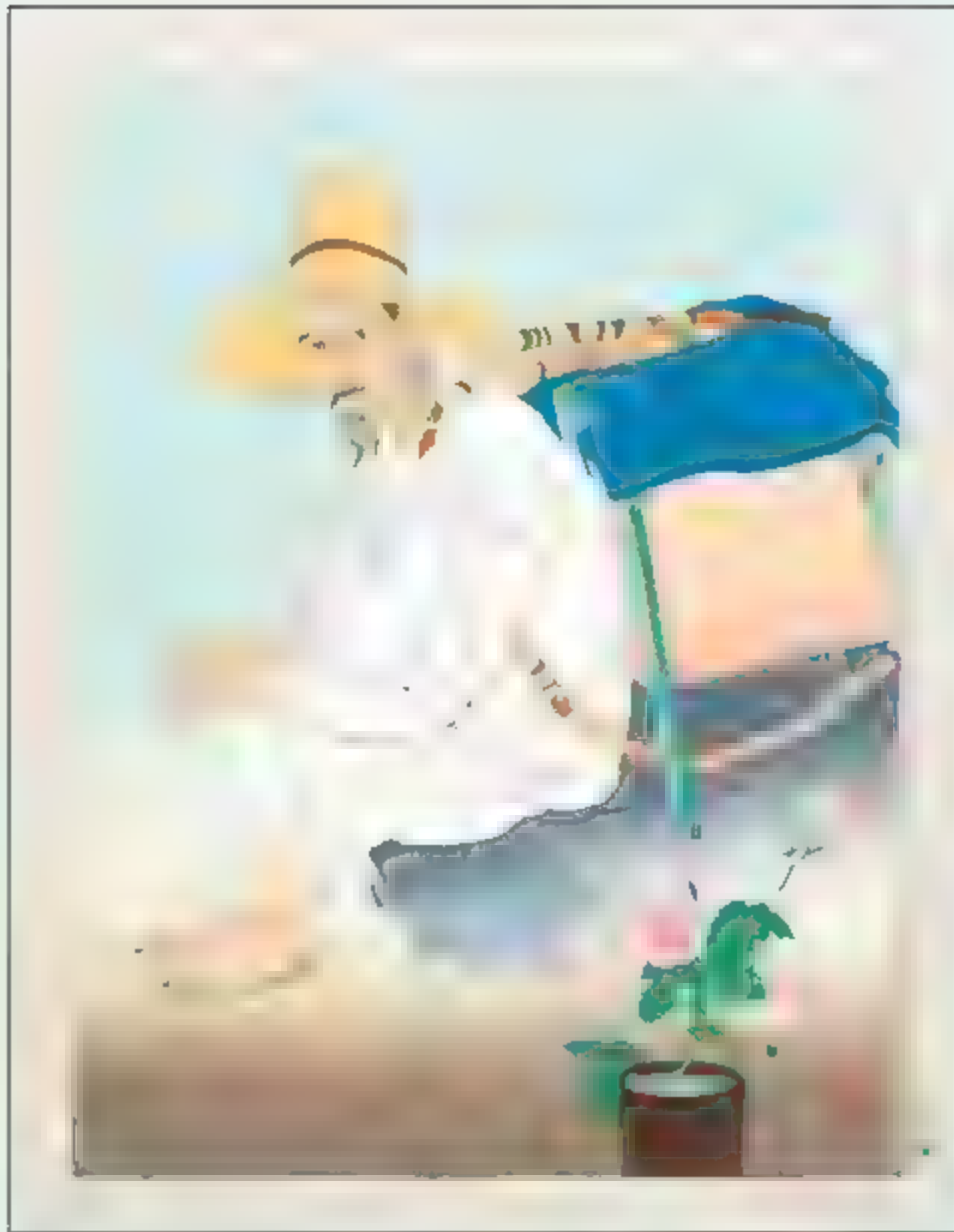
27. PAUL JACOULET (#27)
Woodblock Print, 19" x 14.12"
Amoureux a Tarang. Yap, Ouest Carolines. (Lovers of Tarang). Signed lower left above the Mandarin Duck seal. Faint seal of carver, Kentaro Maeda, lower left margin. Published: 10 December 1935. Appears to have been bleached/restored; some margin losses and creases. 200/300



28. PAUL JACOULET (#28)
Woodblock Print, 18.5" x 14.25"
Pecher de Sawara. Japon (Fisherman of Sawara). Signed in pencil lower right above the Mandarin Duck seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 January 1936. Numbered 99/150 in Japanese on reverse. Two small tape stains bottom margin corners, two pieces fine rice paper? top reverse margin, slightly toned, otherwise very good condition. 600/800

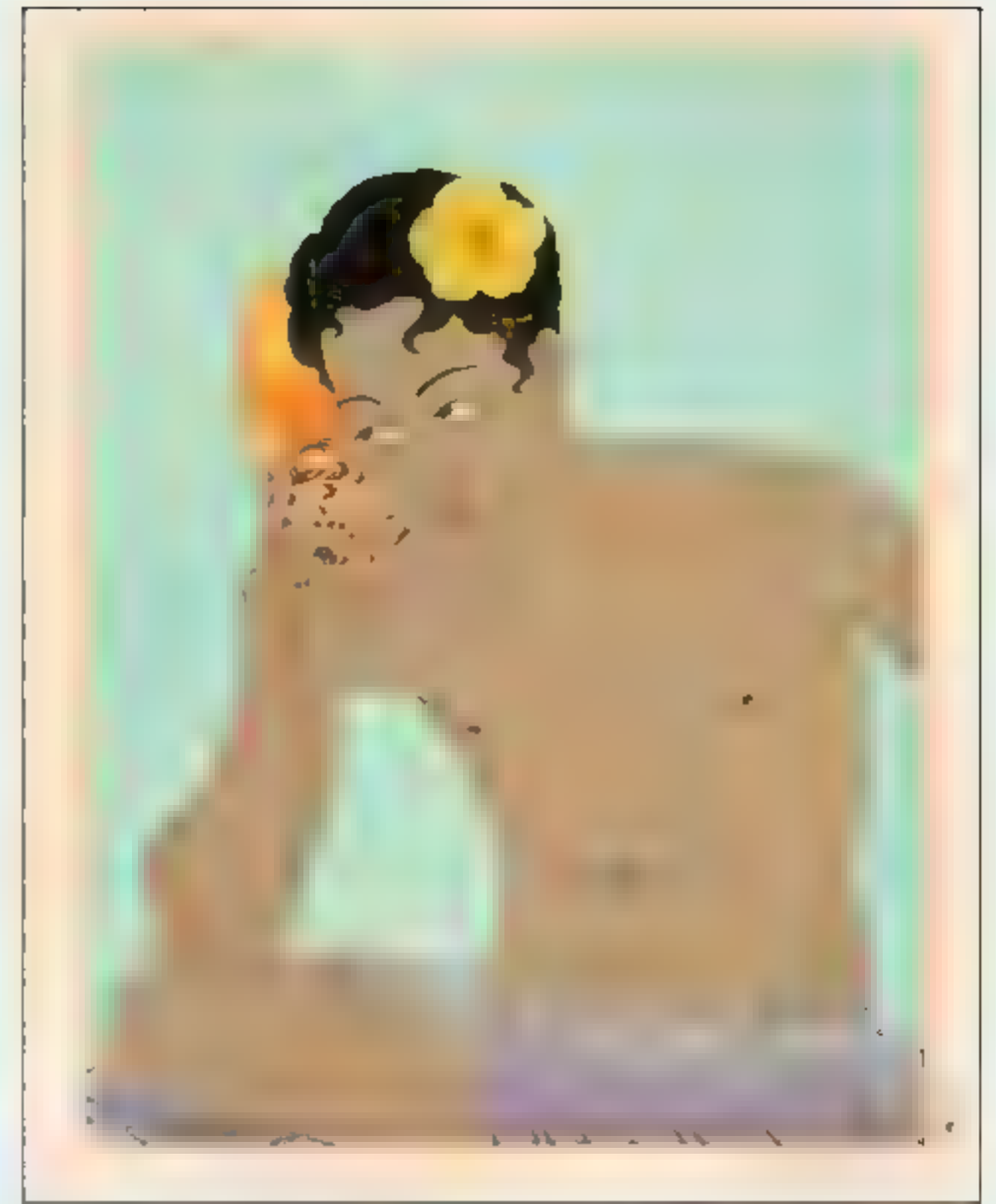


29. PAUL JACOULET (#29)
Woodblock Print, 18.75" x 14.12"
Le Mandarin aux Lunettes. Mandchoukuo. (The Mandarin with Glasses). Signed in pencil lower right above the Mandarin Duck seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 22 May 1950. Numbered 103/350 on reverse. Excellent condition. *Dedicated in memoriam to dead American soldiers (of Korean conflict).* 600/800



*Good Luck
Hammer Seal*

30. PAUL JACOULET (#30)
Woodblock Print, 18.75" x 14.25"
Marchand de Sel. Coree. (The Salt Seller). Signed in pencil lower right above the Good Luck Hammer seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 24 February 1936. Numbered 281/350 on reverse. Slight toning to reverse; otherwise very, very good condition. 800/1,200



32. PAUL JACOULET (#32)
Woodblock Print, 18.75" x 14.62"
Le Chant des Vagues. Ponape, Est Carolines. (The Song of Waves). Signed in pencil lower right above the Good Luck Hammer seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 22 April 1936. Numbered 286/350 on reverse. Interesting that margins front and reverse are toned but image within plate line appears in excellent condition. 1,500/2,500



33. PAUL JACOULET (#33)
Woodblock Print, 18.50" x 14.12"
Le Tabouret de Porcelaine. Mandchoukuo. (The Porcelain Garden Seat). Signed in pencil lower right above the Good Luck Hammer seal., Seals of the carver, Kentaro Maeda, and printer Shunosuke Fujii, lower right margin. Published: 25 June 1936. Numbered 211/350 on reverse. Pristine with beautiful, strong colors and raised wisteria.
1,000/1,500



34. PAUL JACOULET (#34)
Woodblock Print, 19" x 14.75"
Les Deux Freres. Izu-Japon. (The Two Brothers). Paper label. Signed in pencil lower right above the Good Luck Hammer seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 2 July 1936. Numbered 84/150 in Japanese on reverse together with circular red collector's seal. Slight stain upper right margin, otherwise clean and very good condition.
800/1,000

35. PAUL JACOULET (#35)

Woodblock Print, 18.5" x 14.25"

La Chenille Verte. Coree. (The Green Caterpillar).
Signed in pencil lower right above the Good Luck
Hammer seal. Seals of the carver, Kentaro Maeda, and
printer, Shunosuke Fujii, lower right margin. Published:
24 November 1936. Numbered 52/150 on reverse.
Excellent, clean, and crisp. 800/1,000

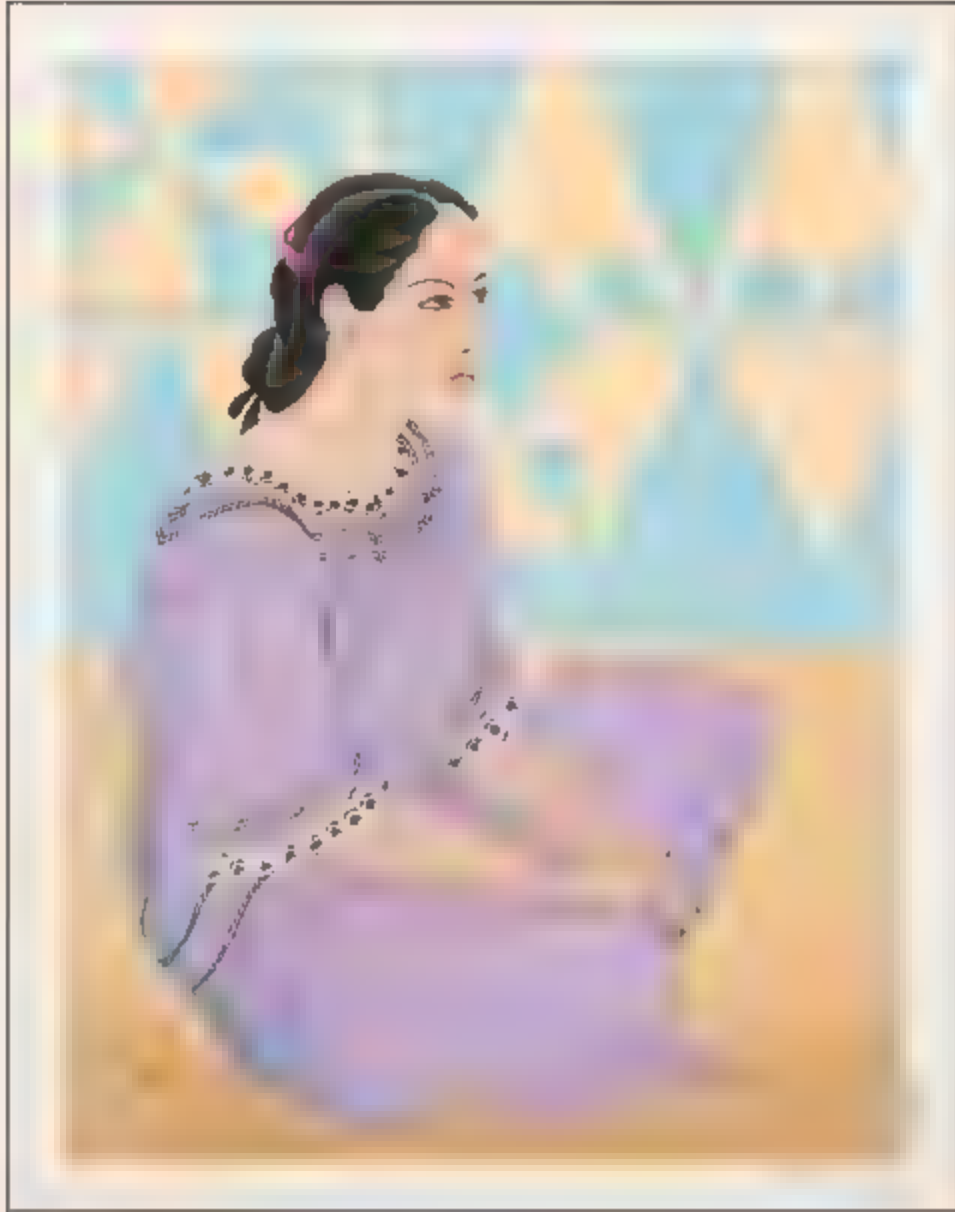


39. PAUL JACOULET (#39)

Woodblock Print, 14.5" x 19"

Sur le Sable "Ouest Carolines-Yap" (paper label). (On the Sand).
Signed in pencil lower right above the Good Luck Hammer
seal. Seal of the carver, Kentaro Maeda, lower right margin.
Published: 5 November 1937. Numbered 62/150 in Japanese
on reverse. Small 1" loss in lower margin, otherwise very good
condition. 700/900

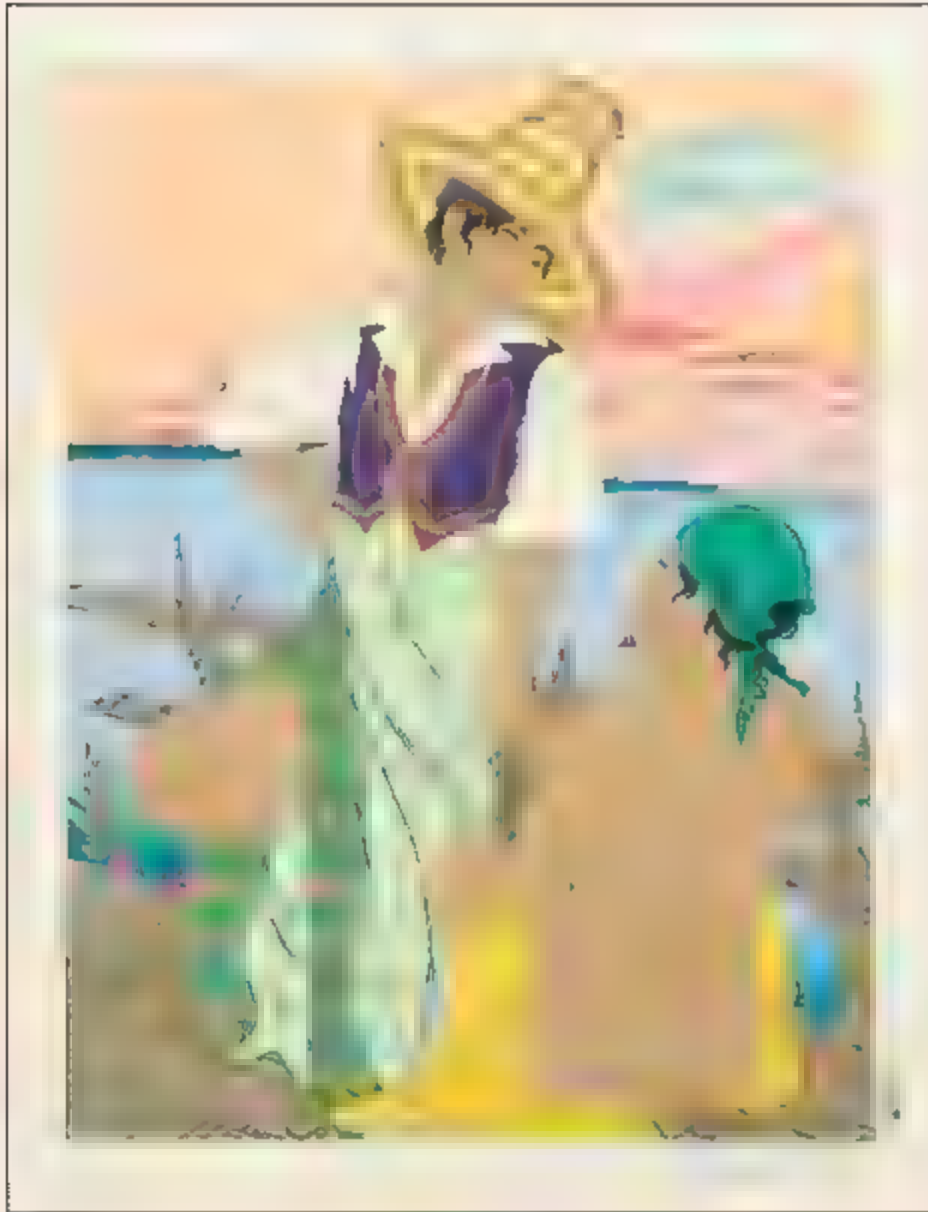
Tea Jar Seal



45. PAUL JACOULET (#45)
Woodblock Print, 18.75" x 14.25"
La Nouvelle Robe. Metalanım, Ponape. (The New Dress). Signed in pencil lower left above the Tea Jar seal. Seals of the carver, Kentaro Maeda, (old style) and printer, Fusakichi Ogawa, lower right margin. Published: 17 July 1938. Numbered 189/350 on reverse. Slight toning top and bottom margin edges, otherwise excellent condition. 1,000/1,500



47. PAUL JACOULET (#47)
Woodblock Print, 19" x 14.5"
Yagourough et Mio. (Untitled). Signed in pencil lower right above the Tea Jar seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 24 November 1938. Numbered 39/150 in Japanese on reverse. Some toning, foxing, and fading. 400/600



48. **PAUL JACOULET (#48)**
 Woodblock Print, 18.75" x 14"
 Coucher de Soleil a Menado. Celebes. (Sunset in Menado. Celebes Islands). Signed in pencil lower left above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 26 December 1938. Special red seal with PJ in script on reverse. Slightly toned on reverse, exquisite colors. Near mint condition.
 1,000/1,500



49. **PAUL JACOULET (#49)**
 Woodblock Print, 18.5" x 14.25"
 La Balance. "Chinois". (The Scale). Signed in pencil lower right above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 5 February 1939. Numbered 294/350 on reverse. Very, very good condition.
 700/900

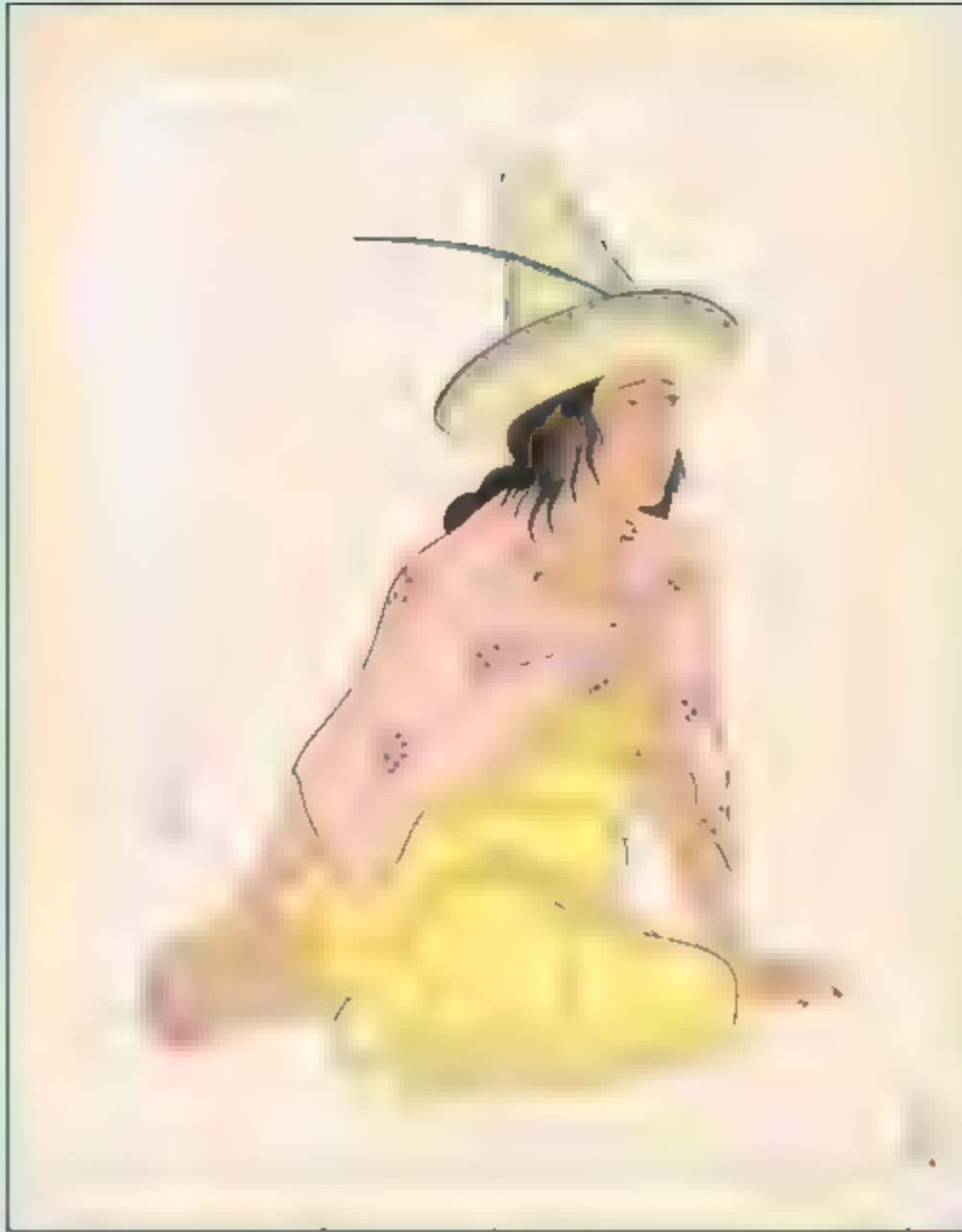
Boat Seal



50. PAUL JACOULET (#50)
Woodblock Print, 18.75" x 14.25"
Le Chemin a L'Eglise. "Chamorros de Guam". (The Way to Church). Signed in pencil lower right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 10 March 1939. Numbered 168/350 on reverse. Margins and reverse with moderate toning. Print within plate line with good colors. 700/900

- 51A. STUDY FOR KIYOSHI BY PAUL JACOULET (#51A)
14.25" x 10.5" sight.
Framed and matted with penciled inscription "Paul
Jacoulet Izu-Kawadzu, 1932". See Plate 1, page 11
Watercolors of Paul Jacoulet by Richard Miles. An
excerpt from the book states "...he started a series
of drawings of a small, lively boy named Kiyoshi
and convinced the mother that no portrait would
be successful unless he started with a nude study,
emphasizing the eyes. Then, against a variety of
backgrounds...and several types of over-garments
to produce a "masterpiece". All we have left...is
the sketch...and the finished print of Kiyoshi (#51)
which was published in 1939." 12,000/14,000





53. PAUL JACOULET (#53)
Woodblock Print, 18.75" x 14.5"
Jeune Fille de Jaluit. Marshalls. (Young Girl of Jaluit).
Signed in pencil mid-left above the Boat seal. Seals
of the carver, Kentaro Maeda, and printer, Matashiro
Uchikawa, lower right margin. Published: 21 July 1939.
Special red seal with PJ in script as well as red circular
collector's seal on reverse. Reverse with light toning
also on front, penciled "53" bottom front margin,
possible teeny foxing near hat. 500/800

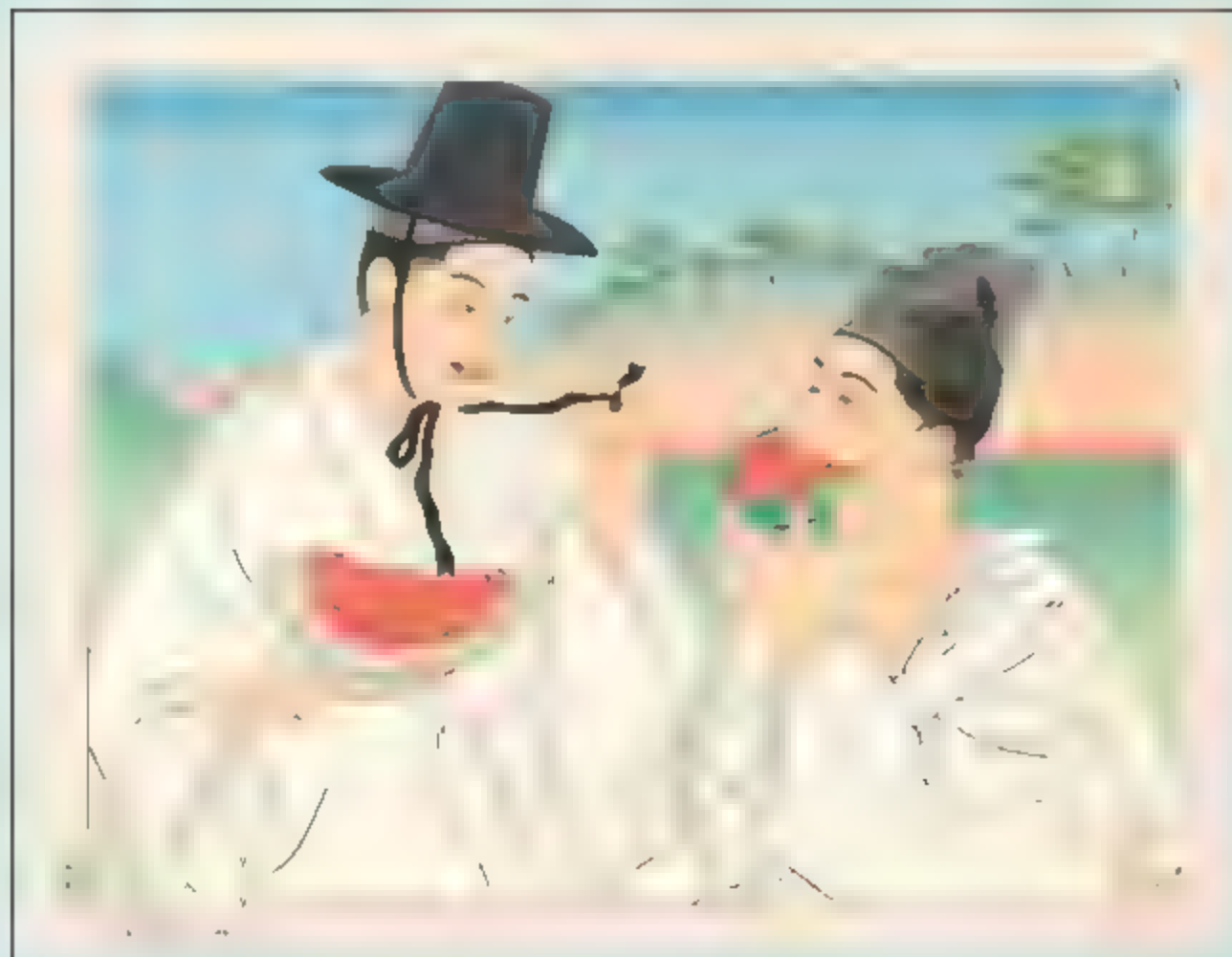


54. PAUL JACOULET (#54)
Woodblock Print, 8.5" x 14"
Vendeuse de Mangues. Mariannes. (Mango Seller).
Signed in pencil lower right above the Boat seal. Seals
of the carver, Kentaro Maeda, and printer, Tetsunosuke
Honda, lower right margin. Published: 22 August 1939.
Numbered 120/150 in Japanese on reverse. Moderately
toned on reverse, slightly in margins but print within
plate line is clean with beautiful colors. 800/1,200

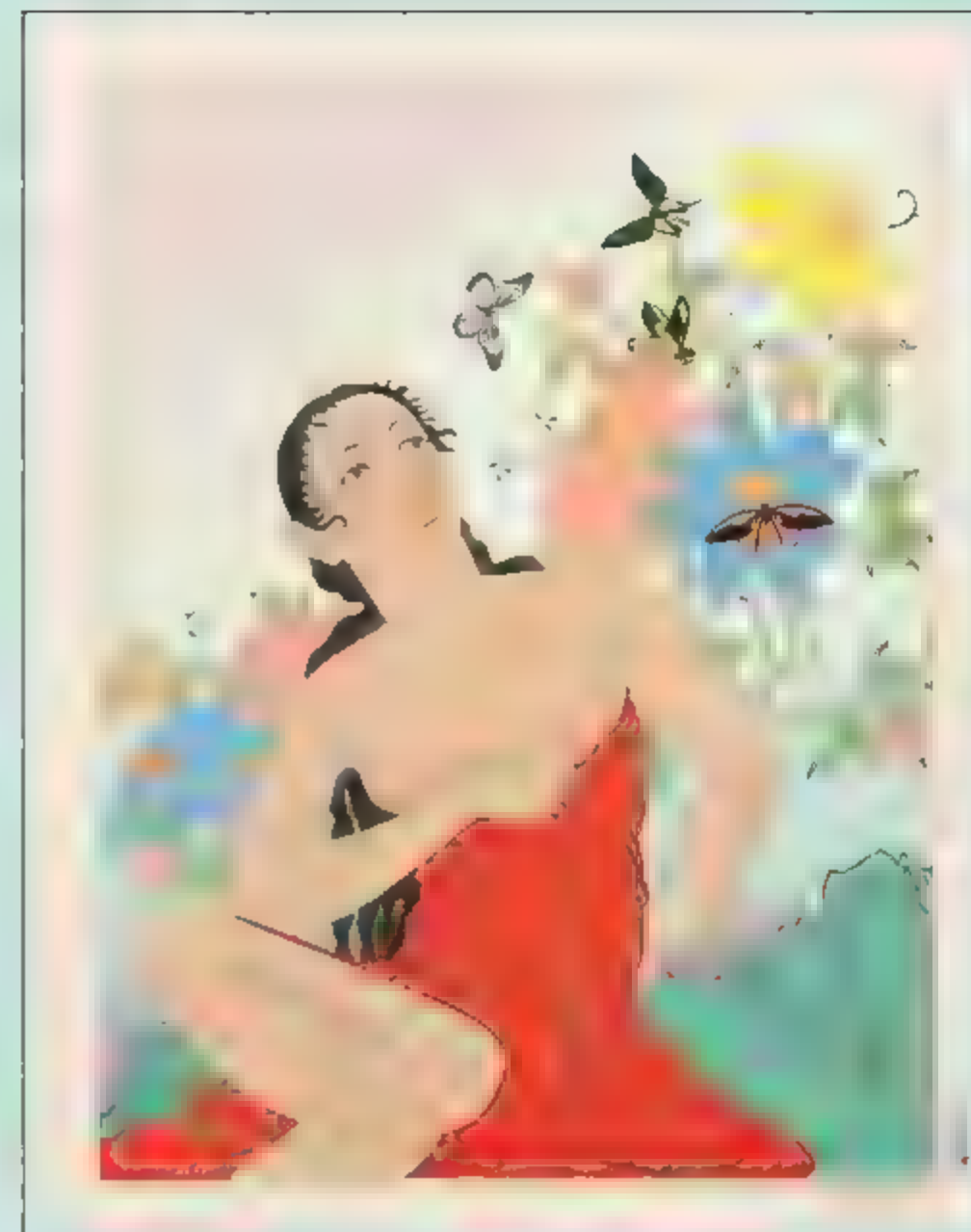
Numbers in headings are Eldred's
Jacoulet Woodblock Print numbers.

Please note:

*Jacoulet image margins have been edited for consistency
and are not trimmed unless described as such.*



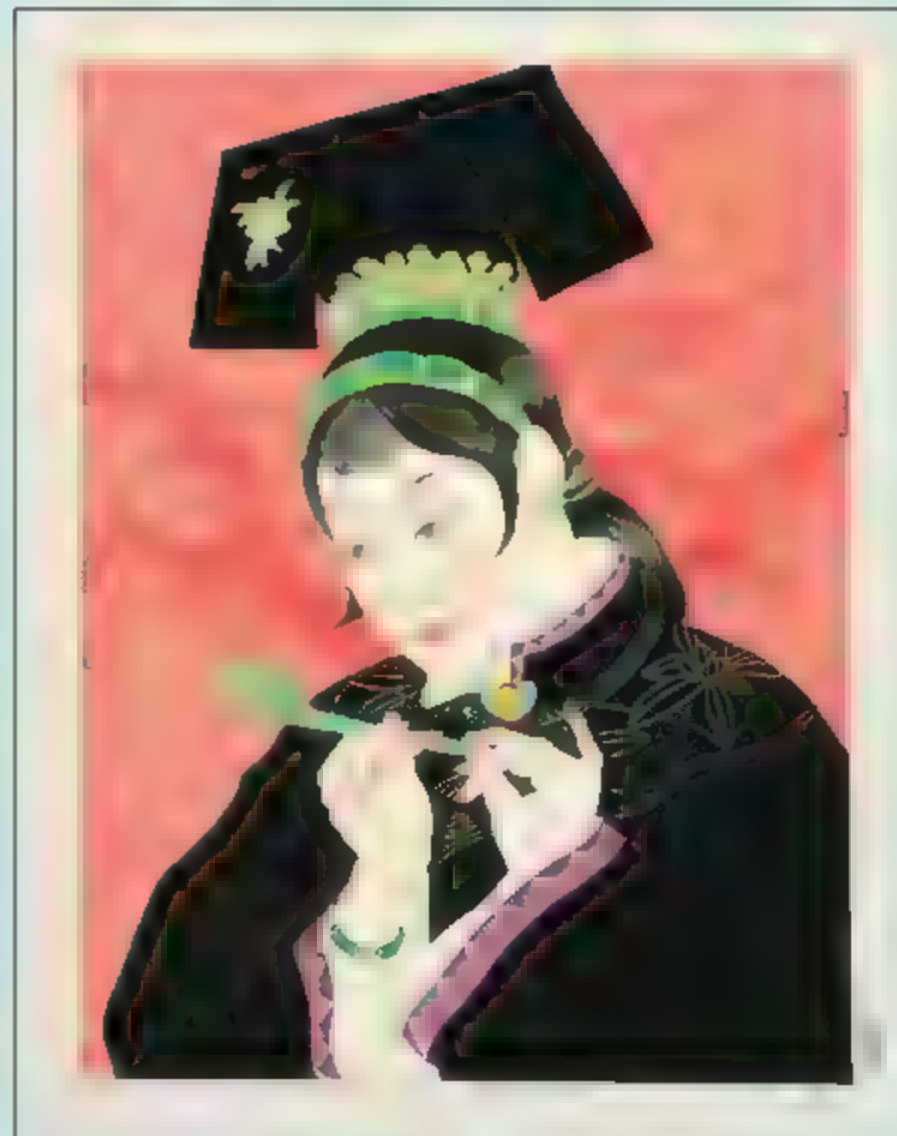
55. PAUL JACOULET (#55)
Woodblock Print, 14.25" x 19"
Les Pasteques. "Jo-noku-ri, Coree". (The Watermelons). Signed in pencil lower right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower left margin. Published: 24 September 1939. Numbered 246/350 on reverse. Excellent condition. 700/900



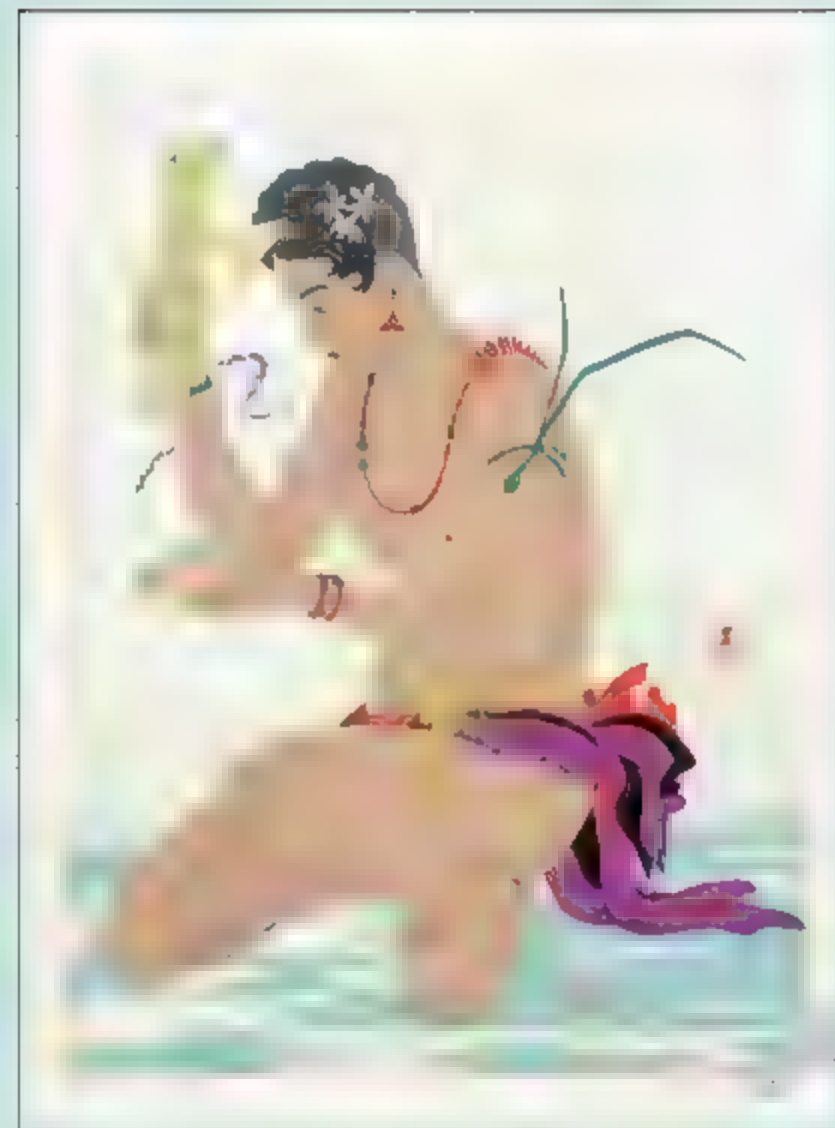
56. PAUL JACOULET (#56)
Woodblock Print, 18.5" x 14.25"
Les Papillons "Tropiques". (Butterflies of the Tropics). Signed in pencil lower right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 10 November 1939. Numbered 96/150 in Japanese on reverse. Excellent condition. 800/1,000



57. PAUL JACOULET (#57)
Woodblock print, 18.5" x 14"
La Peche Miraculeuse. "Izu Japon". (The Miraculous Catch). Signed in pencil lower right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 12 December 1939. Numbered 210/350 on reverse. Good condition. Toned, more heavily on reverse. 500/700



58. PAUL JACOULET (#58)
Woodblock Print, 18.5" x 14"
Les Jades "Chinoise". (The Jade Lady). Signed in pencil mid-right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 2 February 1940. Numbered 291/350 on reverse. Pristine. Excellent condition. 1,500/2,000

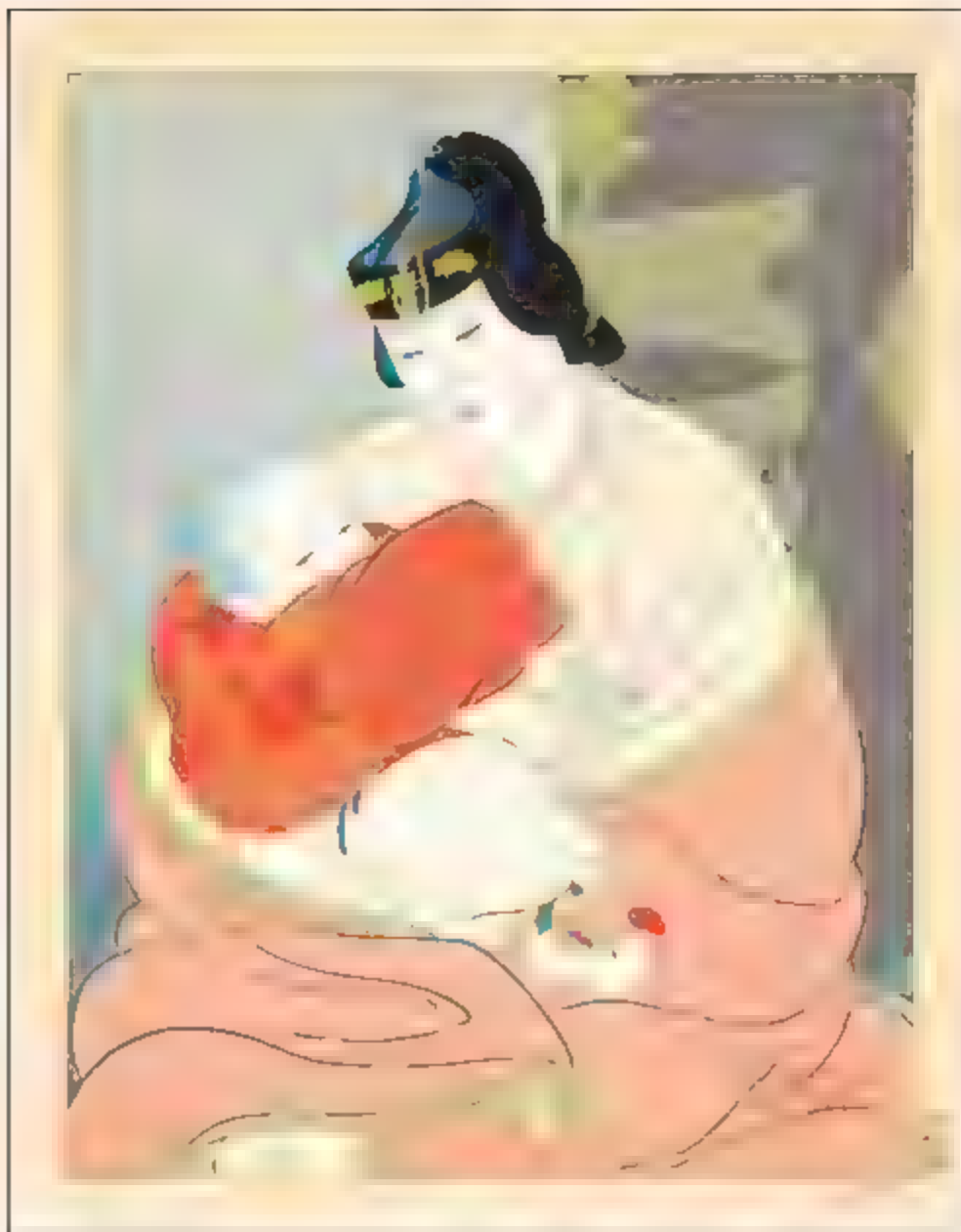


59. PAUL JACOULET (#59)
Woodblock Print, 18.5" x 14"
Le Betel "Yap" (Betel Nut Boy). Signed in pencil mid-right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 24 March 1940. Numbered 146/150 in Japanese on reverse. Exquisite. Excellent condition. 1,500/2,000

Butterfly Seal



60. PAUL JACOULET (#60)
Woodblock Print, 14.25" x 18.75"
Fleurs des Iles Lointaines. Mers du Sud. (Flowers of the Distant Islands. South Seas). Signed in pencil mid-right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower left margin. Published: 17 April 1940. Numbered 58/250 on reverse. One of only two landscapes Jacoulet created and in excellent condition.
2,000/3,000



61. PAUL JACOULET (#61)
 Woodblock Print, 18.5" x 13.75"
 Le Tresor. "Coree". (The Treasure). Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 21 May 1940. Numbered 169/350 on the reverse. Slightly faded and toned. 700/900



62. PAUL JACOULET (#62)
 Woodblock Print, 18.5" x 14"
 Après la Danse, "Celebes" (After the Dance). Signed in pencil lower left above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 29 June 1940. Numbered 225/350 on reverse. Excellent condition. 800/1,200



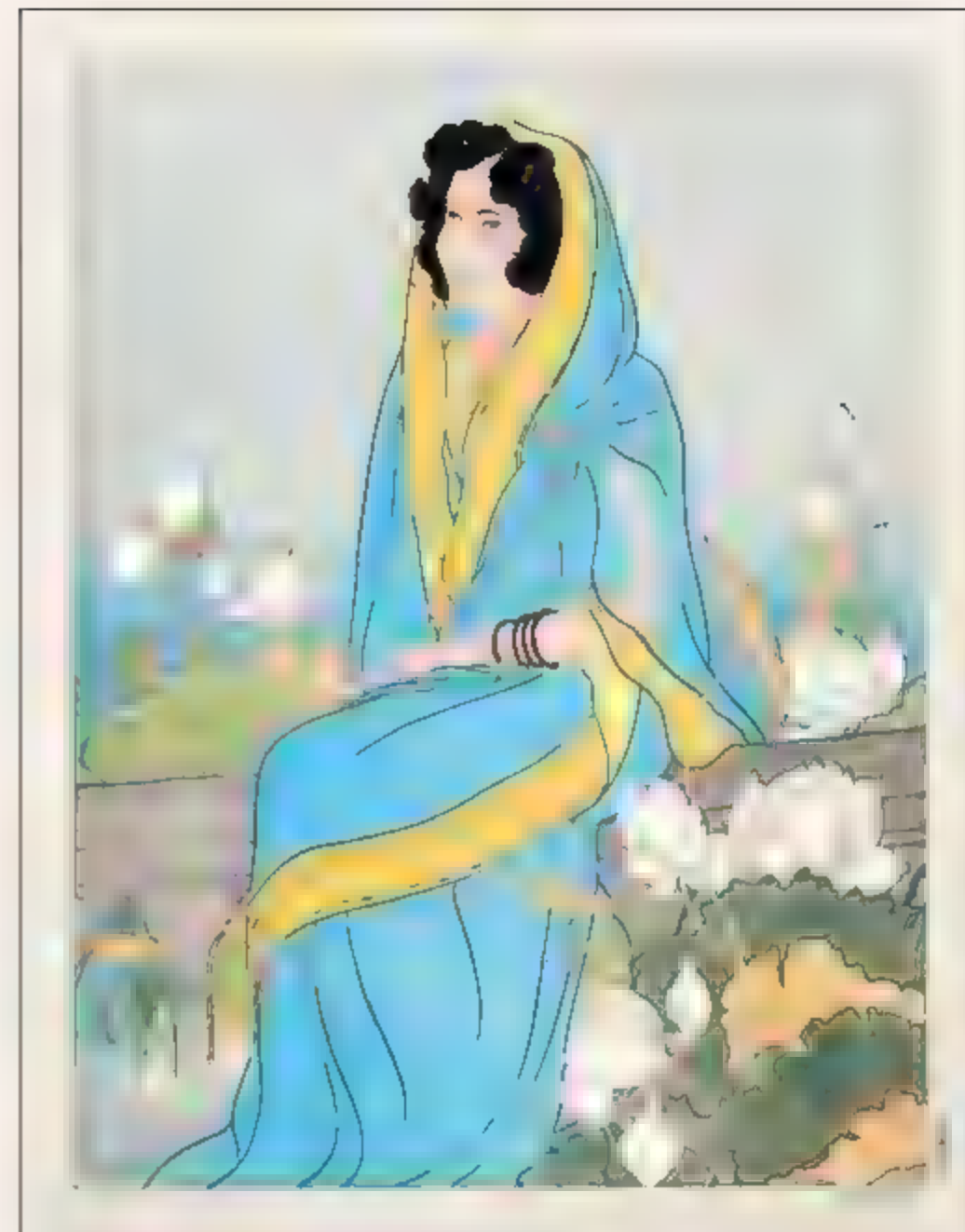
63. **PAUL JACOULET (#63)**
 Woodblock Print, 18.5" x 14.25"
 Vieillard au Chapelet. "Kawadzu". (Mr. Kawada, The Old Man in The Chapel). Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 25 July 1940. Numbered 210/350 on reverse. Good condition. Slight toning to margins and reverse; clean and nice colors within plate line.
 600/800



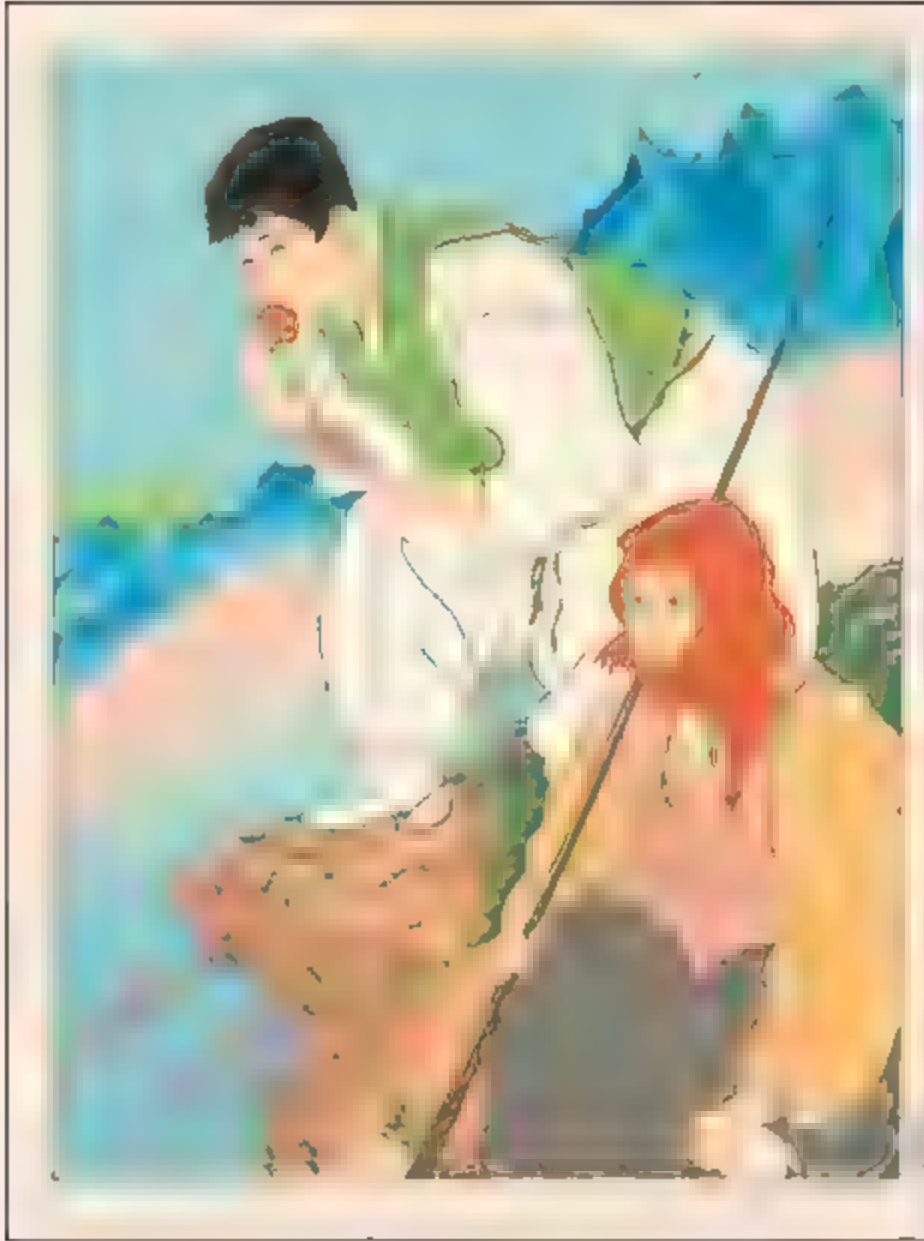
64. **PAUL JACOULET (#64)**
 Woodblock Print, 18.75" x 14.25"
 Le Maitre Potier. "Coree". (The Master Potter). Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 22 September 1940. Numbered 115/250 on reverse. Margins show slight toning, staining and losses but image within plate line is very good.
 500/800



67. **PAUL JACOULET (#67)**
 Woodblock Print, 18.5" x 14.12"
 Vendeur de Masques. Chinois. (The Chinese Mask Seller). Signed in pencil lower left above the Butterfly seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 30 December 1940. Numbered 143/150 on reverse. Very, very good condition. 800/1,200



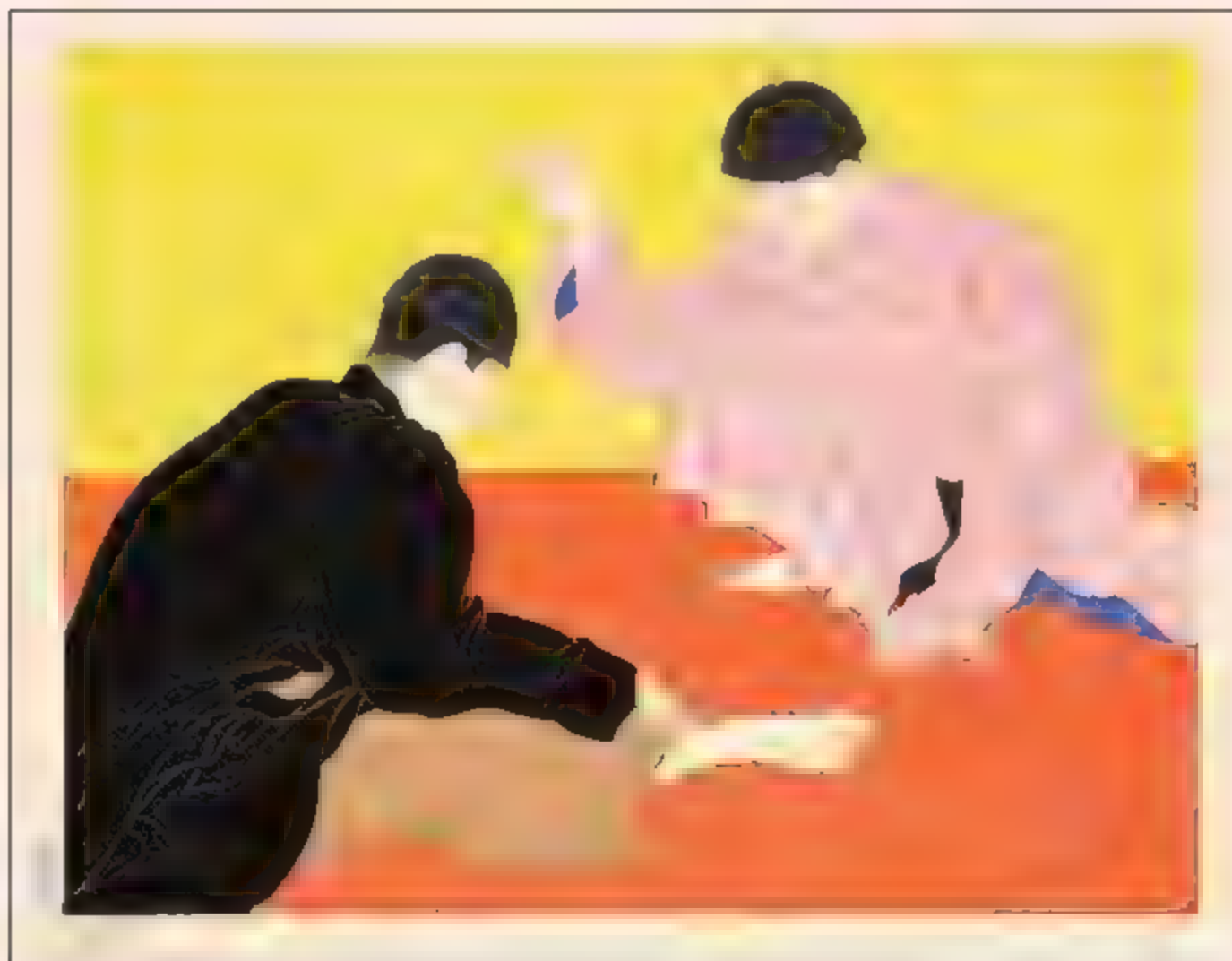
68. **PAUL JACOULET (#68)**
 Woodblock Print, 17.25" x 13.5"
 La Poetesse. Indienne. (The Indian Poetess). Signed in pencil lower right above the Butterfly seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 2 January 1941. Light pencil notations in lower margin; possibly relined and slightly trimmed margins; otherwise very good condition. 800/1,200



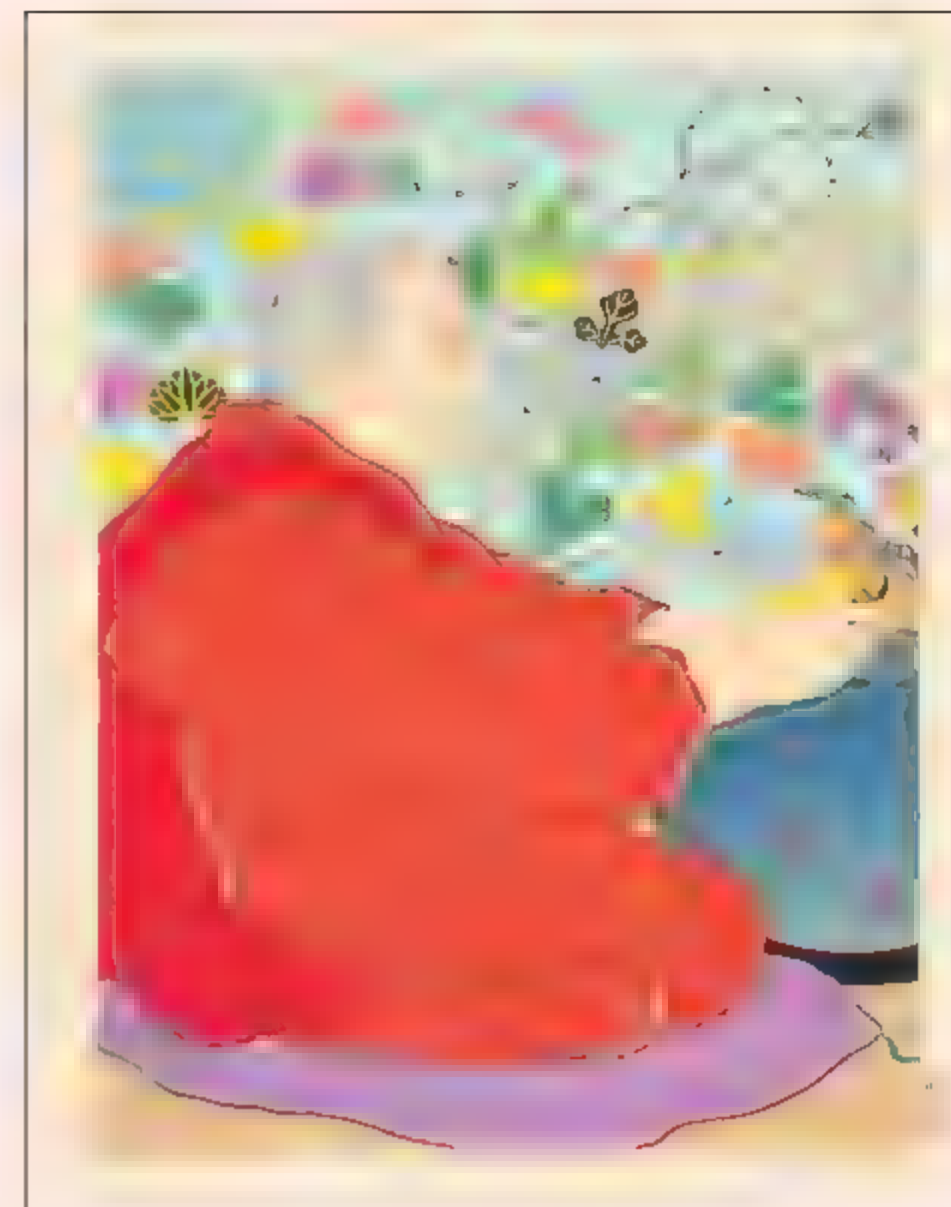
71. PAUL JACOULET (#71)
Woodblock Print, 18.25" x 13"
Bergers des Hautes Montagnes. Coree. (Shepherds of the High Mountains). Signed in pencil lower left above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 20 April 1941. Numbered 279/350 on reverse. Left and right margins trimmed and with losses and creases. Slightly faded.
400/600



72. PAUL JACOULET (#72)
Woodblock Print, 18.5" x 14"
Fleurs du Soir. Truck-Toloas. (Evening Flowers). Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 1 May 1941. Numbered 194/350 on reverse. Excellent condition.
2,500/3,500



73. PAUL JACOULET (#73)
 Woodblock Print, 13.75" x 17.25"
 Les Joueurs. "Chinois". (The Chinese Gamblers). Signed in pencil lower right above the Sparrow seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 7 June 1941. Numbered 4/150? on reverse. Slightly trimmed and toned. Possibly unfinished as pink-colored jacket is unusual. 200/300



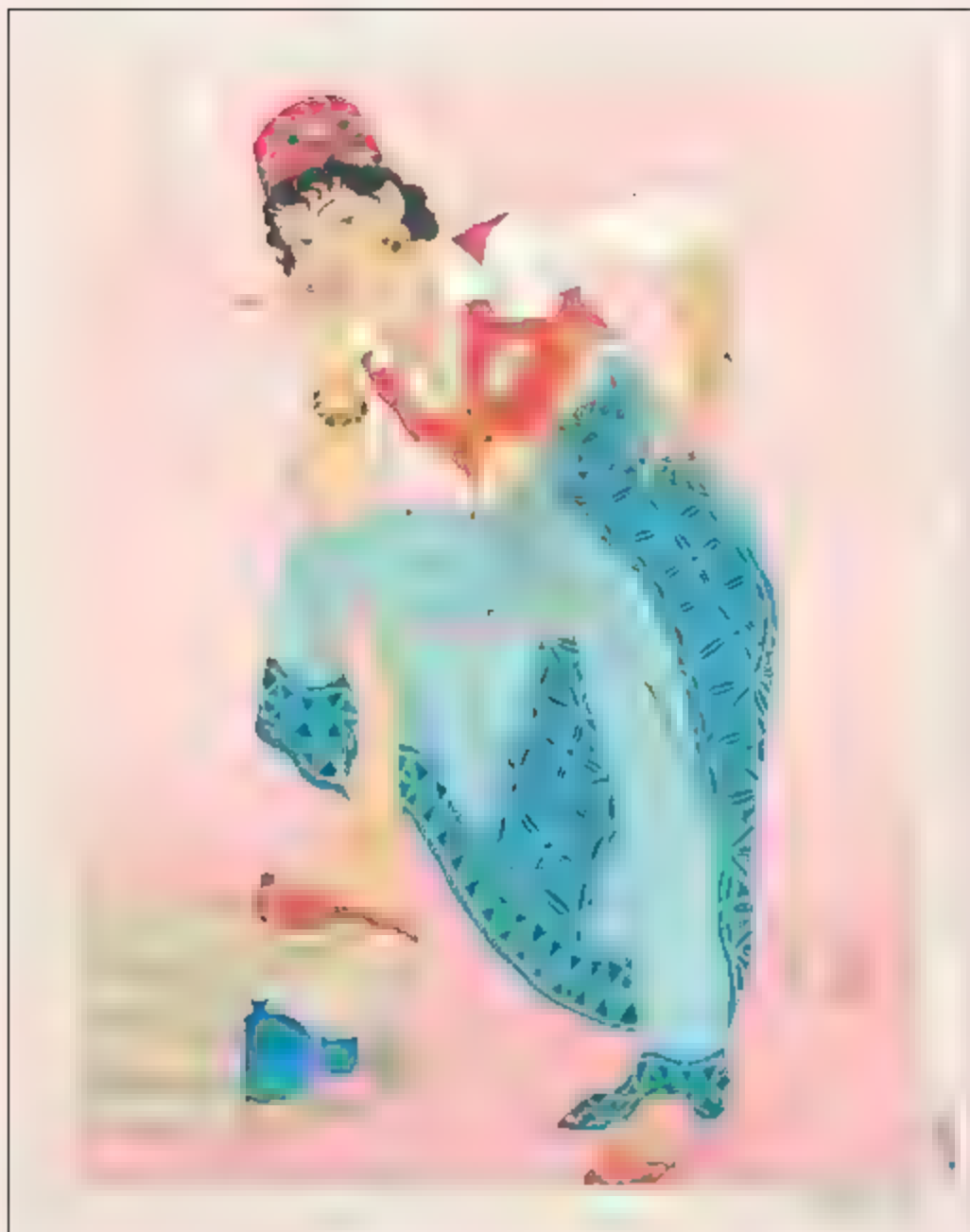
74. PAUL JACOULET (#74)
 Woodblock Print, 19" x 14"
 Souvenirs d'Autrefois. Japon. (Souvenirs of the Past). Signed in pencil lower left above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 10 July 1941. Numbered 8/150 on reverse. Slightly toned margins and reverse; slightly trimmed right margin. Otherwise very good condition. 800/1,000



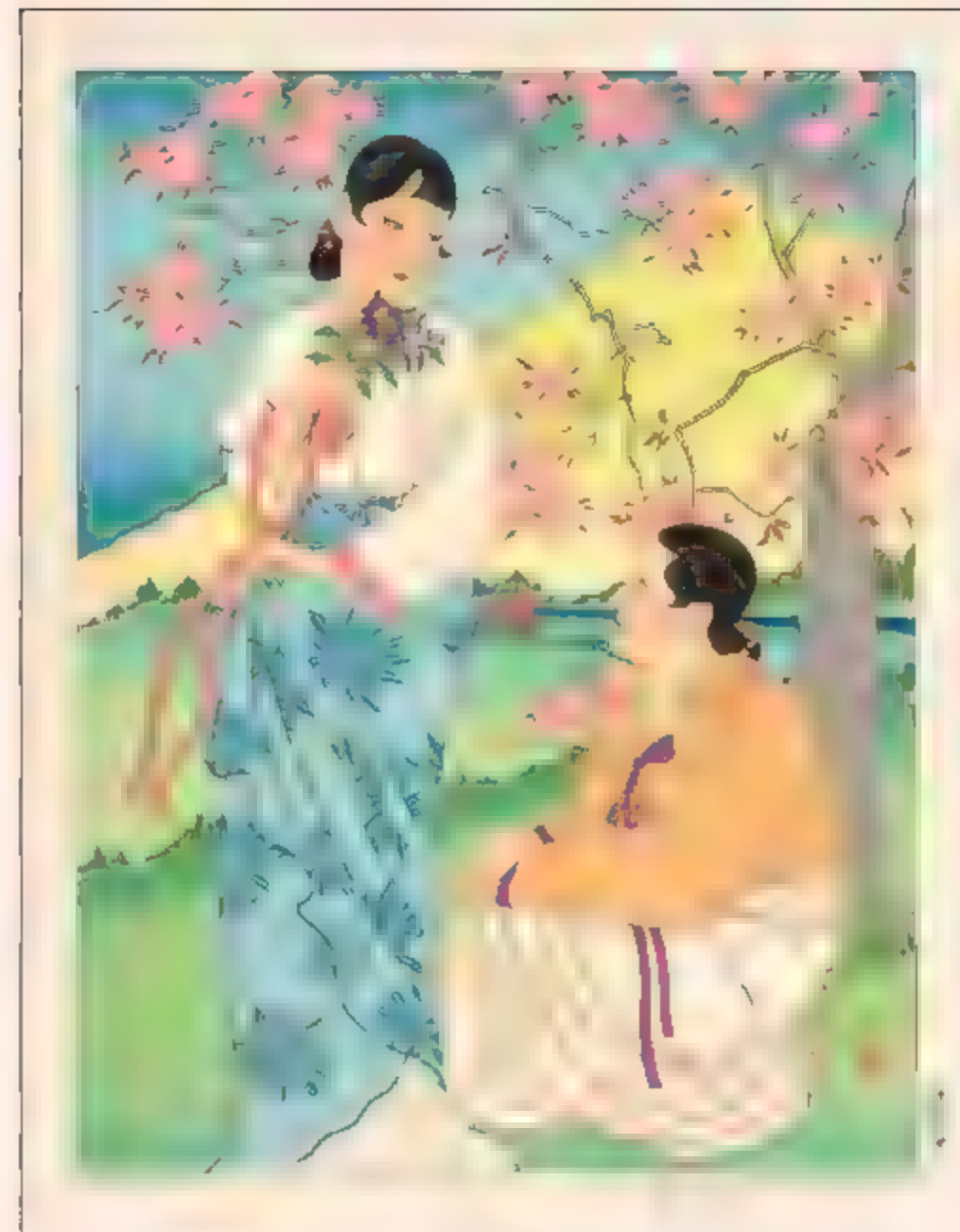
75. **PAUL JACOULET (#75)**
 Woodblock Print, 18.5" x 14.25"
 Cactus. Mers du Sud. (Cactus). Signed in pencil lower left above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 20 November 1941. Special red seal with PJ in script on reverse. Lightly toned margins and reverse, slight stain on reverse not visible on front; very good condition. 2,000/3,000



76. **PAUL JACOULET (#76)**
 Woodblock Print, 18.5" x 14.25"
 Le Nid "Coree". (The Nest). Signed mid-right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 14 December 1941. Numbered 123/350 on reverse. Heavily toned on reverse; front margins moderately toned; otherwise very, very good condition. 1,500/2,500



77. **PAUL JACOULET (#77)**
 Woodblock Print, 18.5" x 14"
 L'Attente. Celebes Menado. (Waiting in Menado). Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 September 1947. Numbered 307/350 on reverse. Beautiful mica-splashed highlights. Excellent condition. 1,200/1,800



78. **PAUL JACOULET (#78)**
 Woodblock Print, 18.62" x 14"
 Dans les Jardins Reserves du Palais. Seoul: Coree. (In the Private Gardens of the Palace). Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 27 October 1947. Numbered 280/350 on reverse. Excellent condition. 900/1,100



81

PAUL JACOULET (#81)

Woodblock Print, 19" x 14.12"

Le Bocal de Poissons Rouges. (The Bowl of Red Fish). Signed in pencil mid-left above the Bat seal. Seals of carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 April 1942. Numbered 140/150 on reverse. Very, very good condition.

2,000/3,000

Bat Seal



82

PAUL JACOULET (#82)

Woodblock Print, 19" x 14.25"

Avant l'Audience. (Before the Audience). Signed in pencil lower left above the Bat seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 April 1942. Numbered 140/150 on reverse. Very, very good condition.

2,000/2,500



83.

PAUL JACOULET (#83)

Woodblock Print, 17.75" x 13.75"

La Favorite. (The Favorite). Signed in pencil lower right above the Bat seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 April 1942. Numbered 140/150 on reverse. Although very slightly trimmed, this is a beautiful print in very, very good condition. 2,000/2,500



85.

PAUL JACOULET (#85)

Woodblock Print, 18.5" x 14.25"

Dans la Loge Officielle. (In the Official Box). Signed in pencil lower right above the Bat seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 15 April 1942. Numbered 140/150 on reverse. Excellent condition. 2,000/2,500

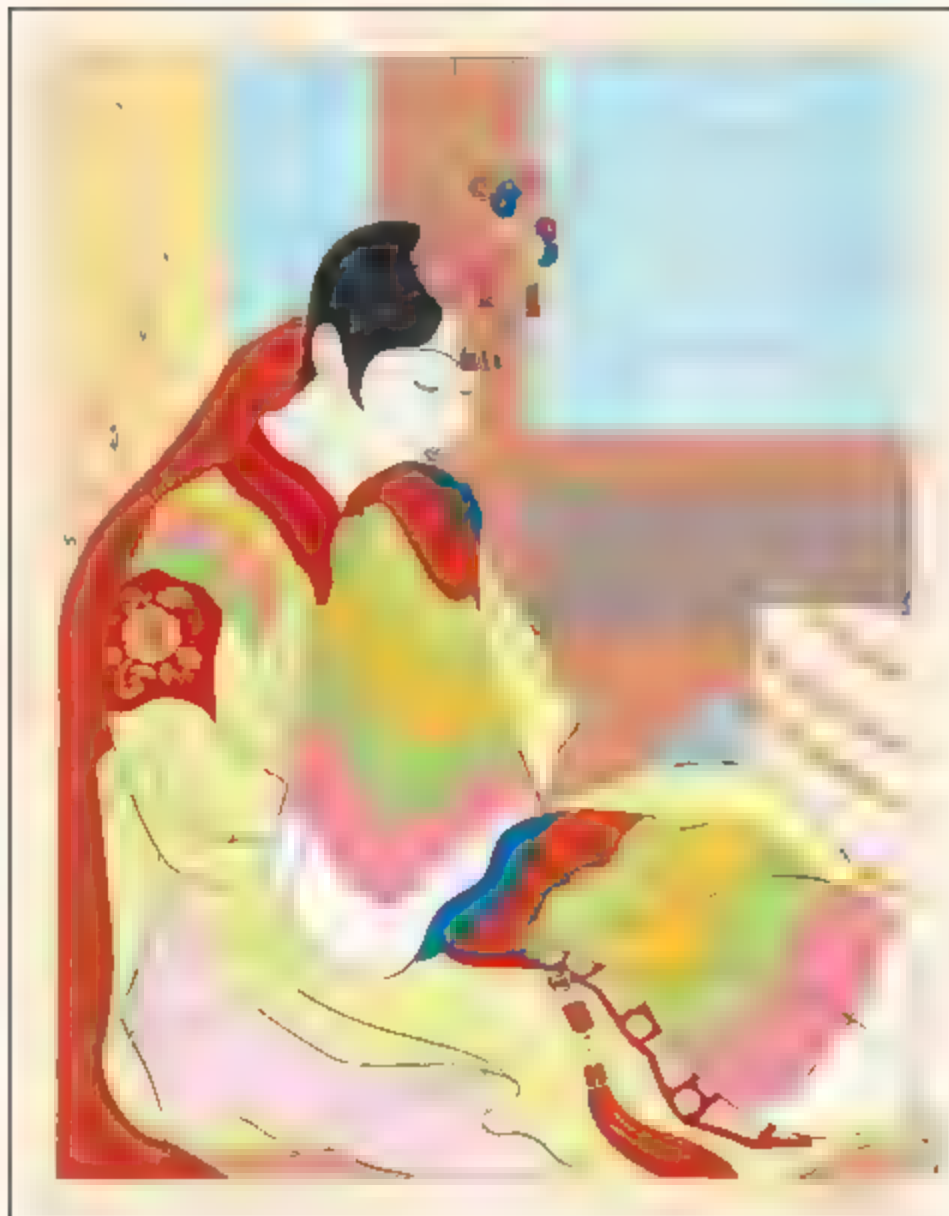


86. PAUL JACOULET (#86)
Woodblock Print, 18.75" x 14.25"
L'Homme accroupi. Chinois. (The Squatting Chinese Man). Signed in pencil lower right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 20 November 1947. Numbered 18/250 on reverse. Excellent condition. 800/1,200

Owl Seal



87. PAUL JACOULET (87)
Woodblock Print, 19" x 14"
Joaquina et sa mere au Sermon du Pere Pons. Rota: :Marianes. (Joaquina and Her Mother at Father Pons' Sermon). Signed in pencil mid-right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 25 December 1947. Numbered 11? or 71/250 on reverse with several pencil notations. Very, very good condition. Dedicated to Pope Pius XII. 1,200/1,800



88. PAUL JACOULET (#88)
Woodblock Print, 18.5" x 13.62"
La Mariee. Seoul, Coree. (The Bride). Signed in pencil lower left above the Owl (indistinct) seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 2 February 1948. Special red seal with PJ in script on reverse. Good condition. (Some toning and fading). 700/900



90. PAUL JACOULET (#90)
Woodblock Print, 18.75" x 14"
Vieille Aino Chikabumi Hokkaido Japon. (Mrs. Chikabumi, An Old Aino of Hokkaido). Signed in pencil mid-right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 27 October 1950. Numbered 71/350 on reverse. Excellent condition. 800/1,200



91. **PAUL JACOULET (#91)**
 Woodblock Print, 18.75" x 14"
 Vieil Aino. Chikabumi Hokkaido Japon. (Mr. Chikabumi, an Old Aino of Hokkaido). Signed in pencil mid-right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 18 October 1950. Numbered 71/350 on reverse. Slightly toned reverse and with remains of two pieces of tape in top reverse margin. Same number as #90. Perhaps sell as a pair. Very good condition. 800/1,200

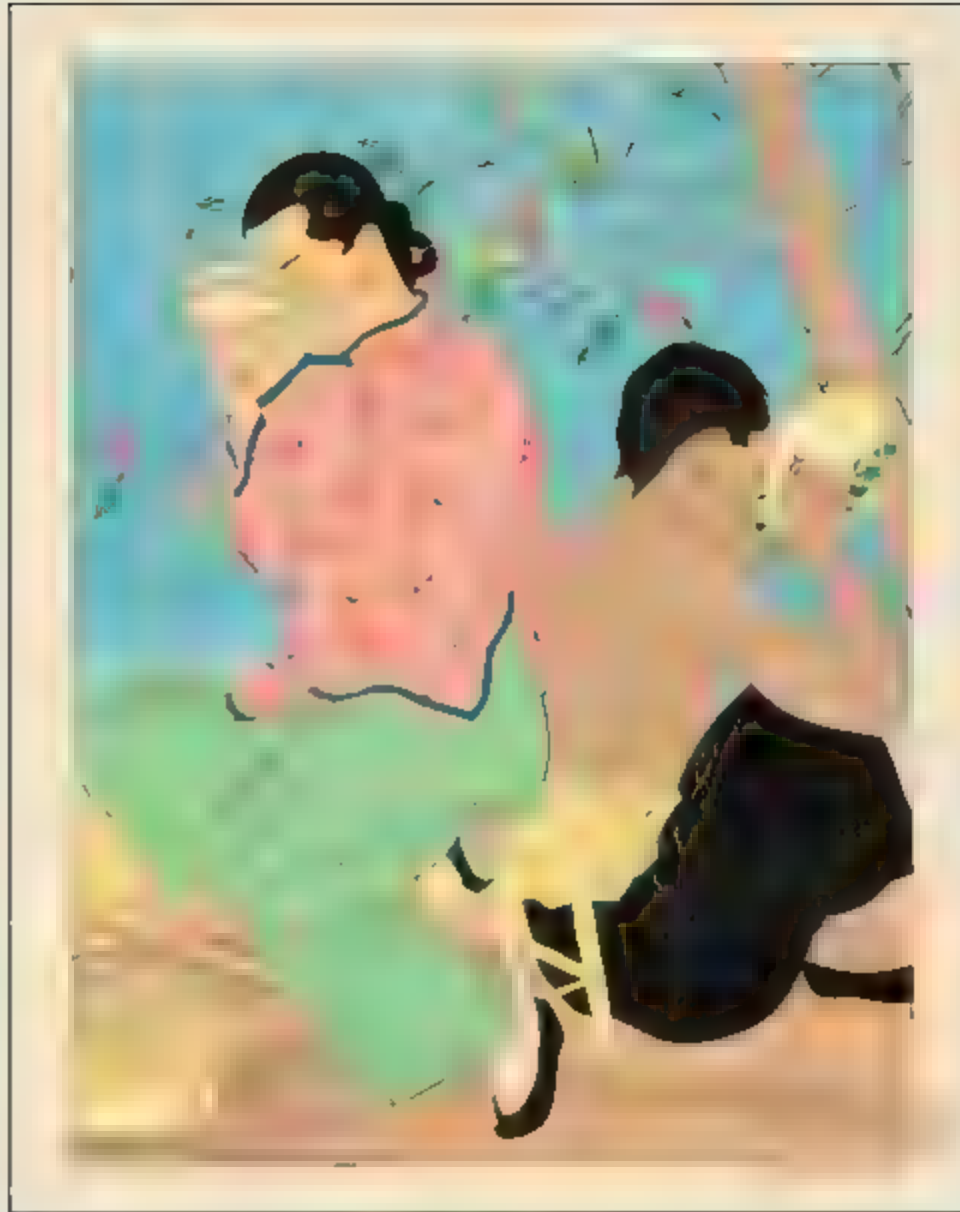
Numbers in headings are Eldred's
 Jacoulet Woodblock Print numbers.

Please note:

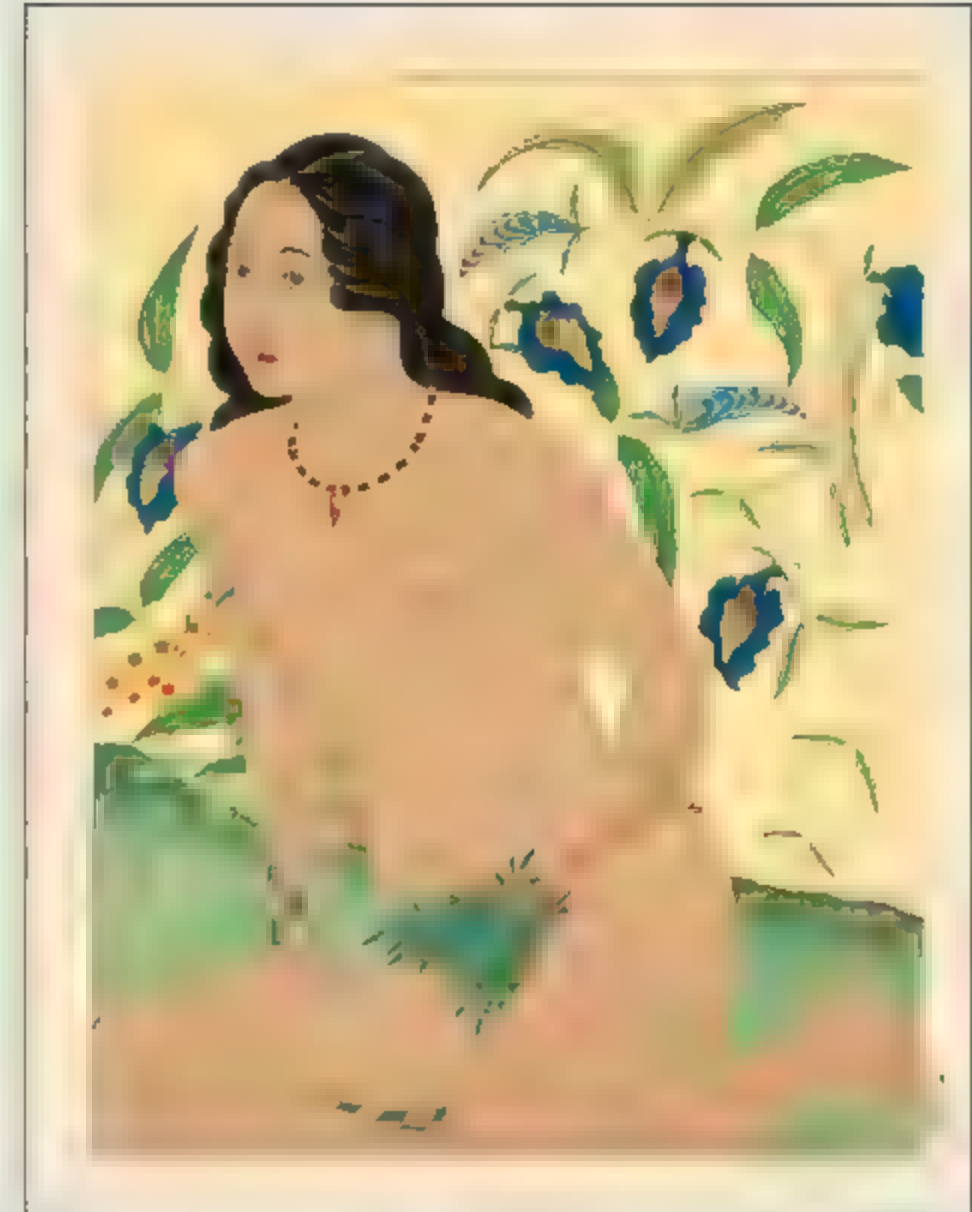
*Jacoulet image margins have been edited for consistency
 and are not trimmed unless described as such.*



94. **PAUL JACOULET (#94)**
 Woodblock Print, 14.12" x 18.5"
 Retour d'un Banquet. Coree Seoul. (After the Banquet. Seoul, Korea). Signed in pencil lower right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower left margin. Published: 20 December 1951. Numbered 140/350 on reverse. Slightly toned on reverse, otherwise very good condition. 800/1,200

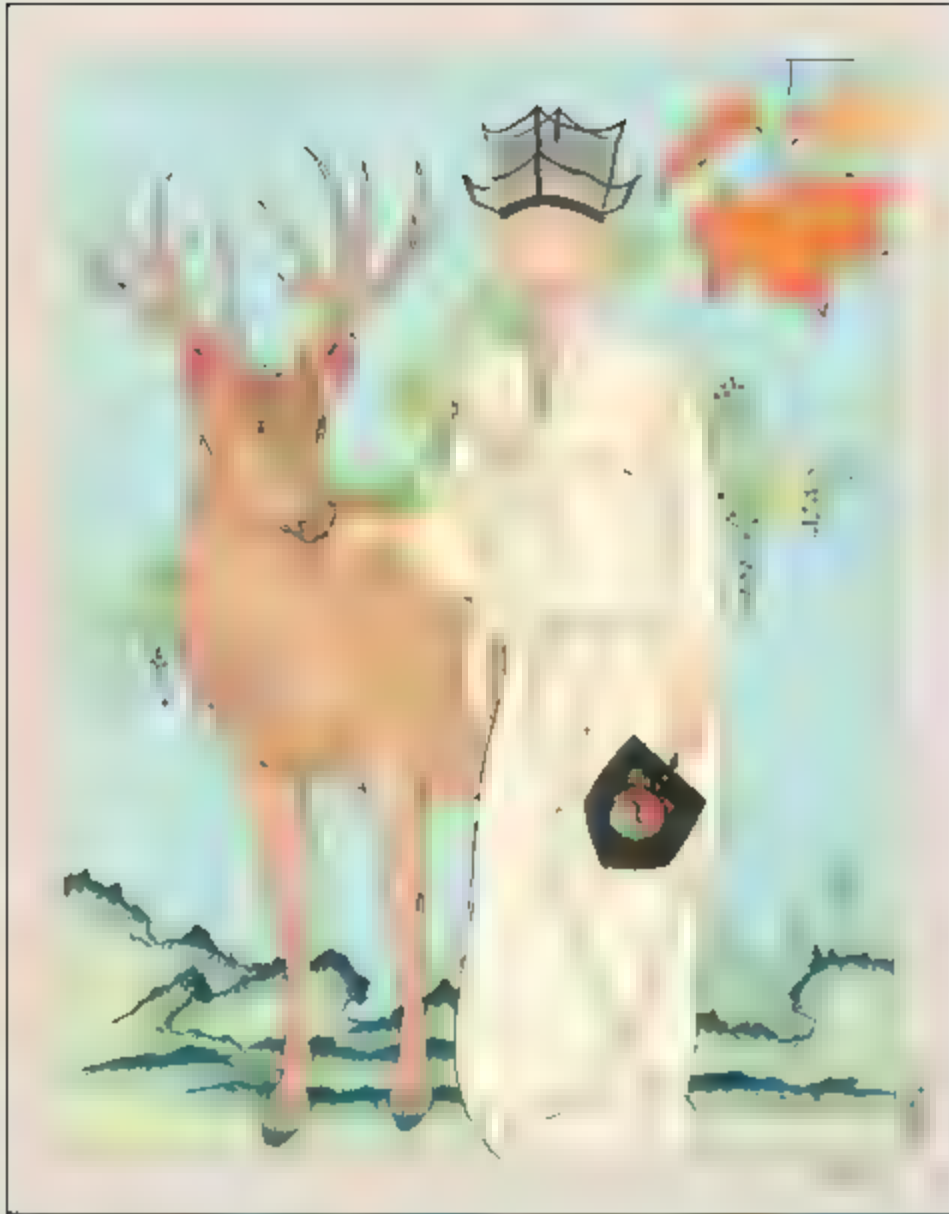


Peach Seal

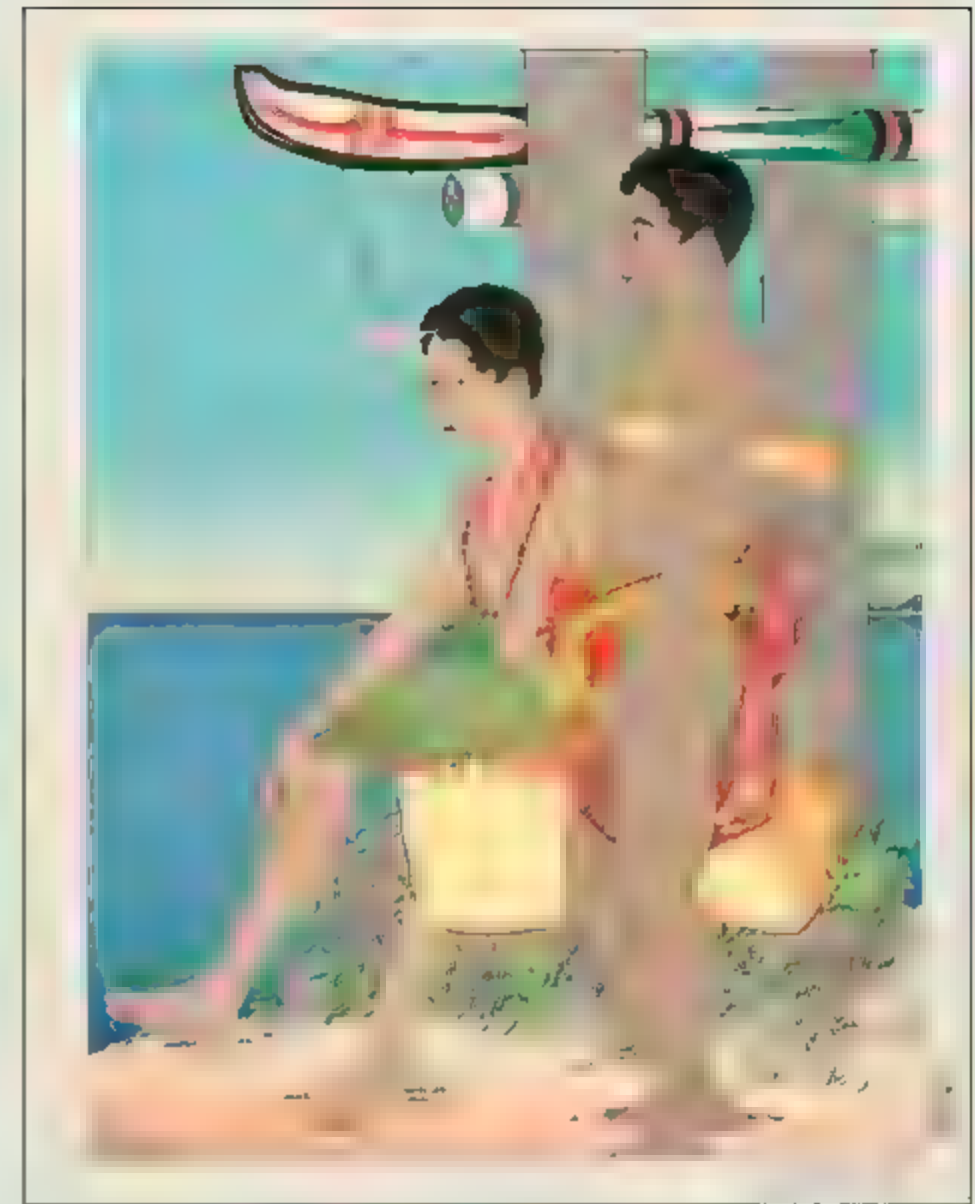


96. PAUL JACOULET (#96)
Woodblock Print, 18.5" x 14.25"
La Soupe aux Huitres. Chinois. (Oyster Stew). Signed in pencil lower left above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 28 May 1948. Numbered 11/350 on reverse and with circular red collector's seal. Slightly toned margins and reverse, otherwise very, very good condition. 700/900

- 97A. PAUL JACOULET (#97A)
Woodblock Print, 18.5" x 14.25"
Jeune Fille de Polowat. Est Carolines. (Young Girl of Polowat). Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 3 October 1948. Numbered 57/350 on reverse. Very good condition. Slight toning margins. 1,000/1,500

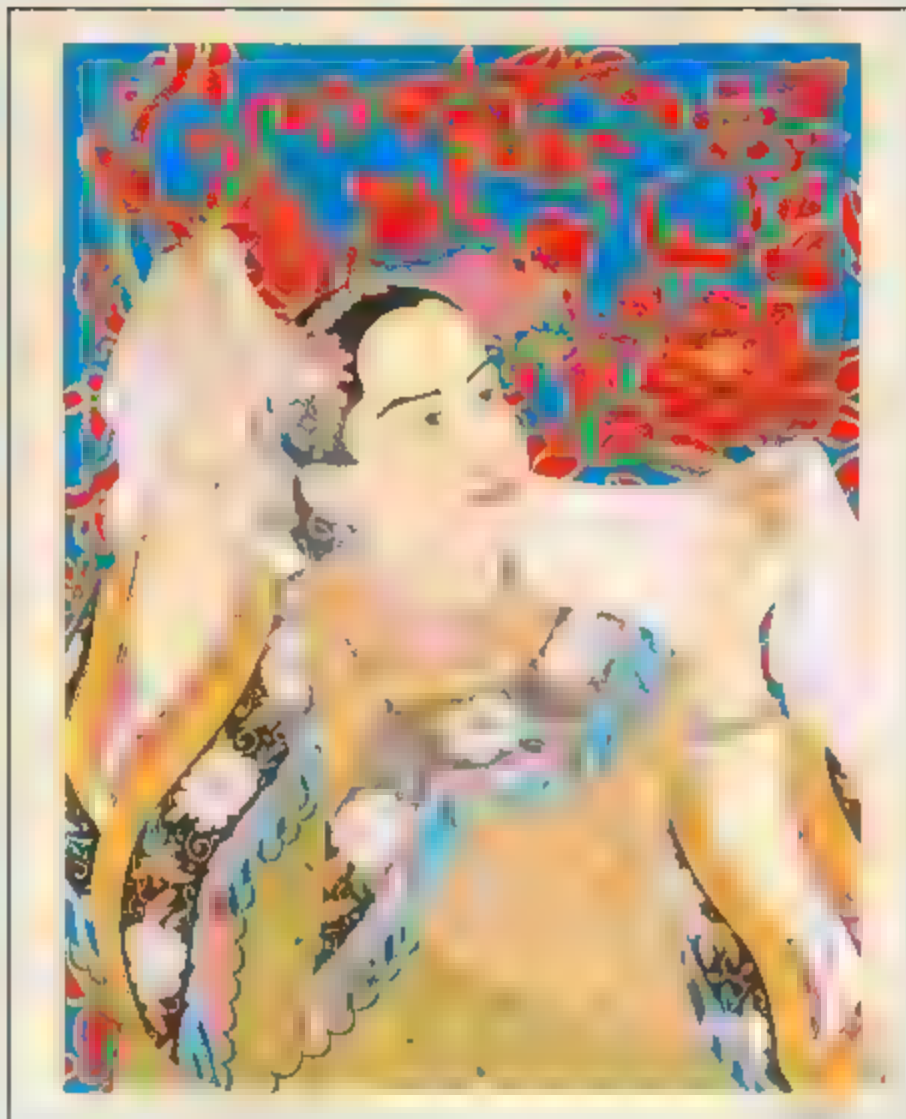


98. **PAUL JACOULET (#98)**
 Woodblock Print, 18.5" x 14"
 Longevite. Coree-Moppo. (Longevity). Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 28 November 1948. Special red seal with PJ in script on the reverse. Excellent, pristine condition. Consigned in original folder. 1,000/1,500



100. **PAUL JACOULET (#100)**
 Woodblock Print, 18.75" x 14"
 Le Jeune Chef Saragan et son Esclave Forum. Tomil, Yap. (The Young Chief, Saragan, and his Slave, Forum). Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 10 March 1949. Special red seal with PJ in script on the reverse. Barely discernible imperfection in mid-left sea area, otherwise very, very good condition.

1,500/2,000



101. PAUL JACOULET (#101)
 Woodblock Print, 18" x 13.75"
 Les Perles. Mandchoukuo. (The Pearls). Signed in pencil lower left above the Peach (indistinct) seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 28 December 1950. Red PJ block seal on reverse. Margins slightly trimmed and toned. "11½ x 15½" in pencil bottom margin. Veil near right margin with color difference and two tiny foxing spots. Otherwise good condition with beautiful powder of pearl highlights. Part of the Dedication Set, this print was dedicated to Queen Juliana of the Netherlands.
 900/1,200



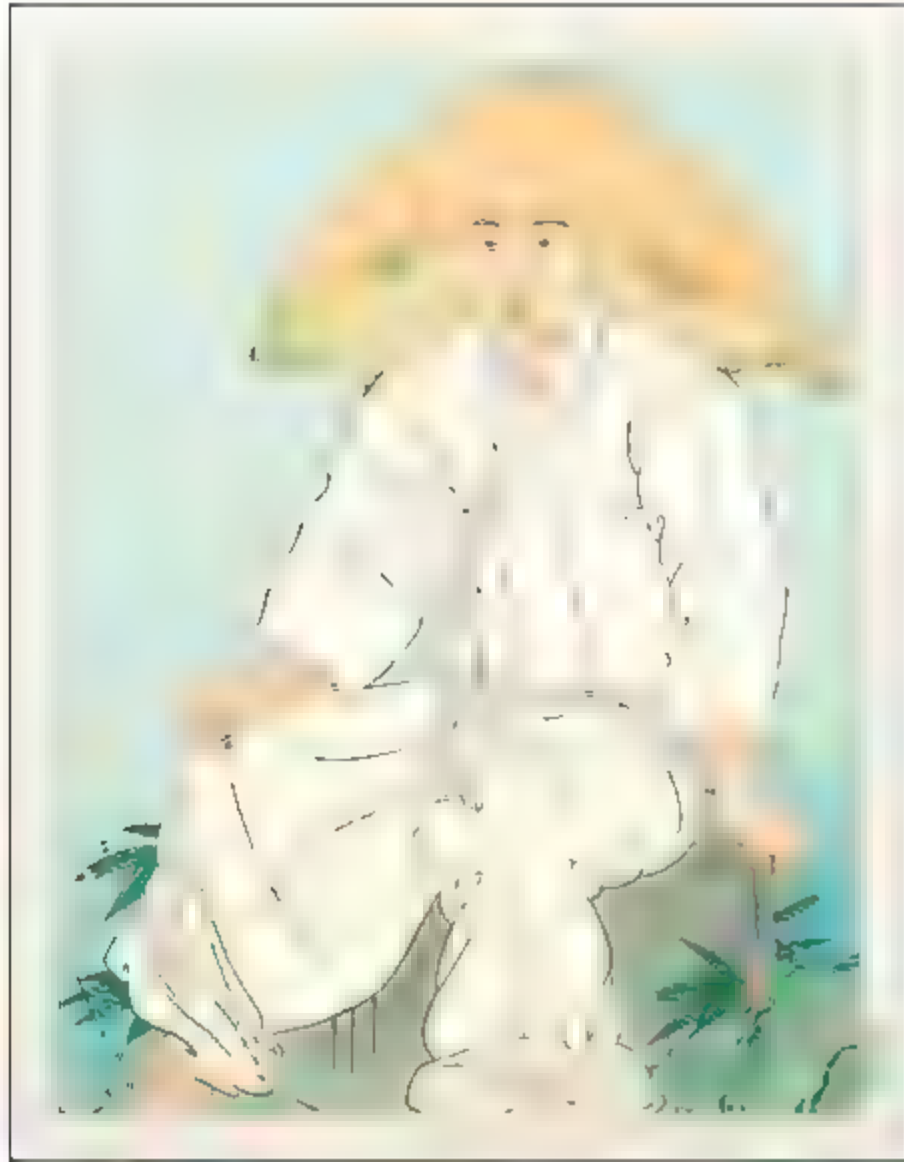
103. PAUL JACOULET (#103)
 Woodblock Print, 18.75" x 14.25"
 Le Pacifique Mystérieux. Mers du Sud. (Mysterious Pacific). Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 6 July 1951. Special red seal with PJ in script on reverse. Excellent condition.
 3,000/4,000



105. PAUL JACOULET (#105)
Woodblock Print, 18.5" x 14.25"
La Perruche Morte. Celebes. (The Dead Parakeet). Signed in pencil lower left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 3 July 1948. Numbered 122/350 on reverse. Excellent condition. 1,600/1,800



106. PAUL JACOULET (#106)
Woodblock Print, 14.25" x 18.75"
Tempete du Coeur. Seoul Coree. (Tempest of the Heart). Signed mid-left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower left margin. Published: 27 August 1948. Numbered 109/250 on reverse. Fair condition: toned with slight foxing and creases. 400/600



107. PAUL JACOULET (#107)
 Woodblock Print, 18.5" x 14.12"
 Le Fils qui Vient de Perdre son Pere. Coree-Seoul.
 (The Son Who Mourns His Father). Signed in
 pencil lower right above the Ivy seal. Seals of the
 carver, Kentaro Maeda, and printer, Shunosuke
 Fujii, lower right margin. Published: 22 October
 1948. Numbered 122/350 on reverse. Pristine,
 excellent condition. 1,200/1,600



108. PAUL JACOULET (#108)
 Woodblock Print, 18.5" x 14.25"
 Les Vieux Manuscrits. Coree-Seoul. (The Old
 Writings). Signed in pencil mid-right above the
 Ivy seal. Seals of the carver, Kentaro Maeda,
 and printer, Shunosuke Fujii, lower right margin.
 Published: 3 November 1948. Numbered
 282/350 on reverse. Lightly toned margins and
 reverse, otherwise very good condition.
 900/1,100



111. PAUL JACOULET (#111)
 Woodblock Print, 18.75" x 14.25"
 La Gerbe d'Anthurium. Angur, M.duS. (Anthurium Flowers, Angur, South Seas.) Signed in pencil lower left above the Ivy seal. Seals of the carver and printer, Maeda and Honda, lower right margin. Published: 17 July 1951. Numbered 25/350 on reverse. Excellent condition with strong colors.
 2,000/3,000

Mitsu-Tomoe Seal



115. PAUL JACOULET (#115)
 Woodblock Print, 14.12" x 18.75"
 Fumees de Santal. Mandchoukuo. (Sandalwood Smoke). Signed in pencil lower right above the Mitsu-Tomoe seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower left margin. Published: 21 December 1948. Numbered 187/250 on reverse. Pristine, excellent condition.
 Dedicated to King George VI of England. 2,000/2,500

Arrow Seal



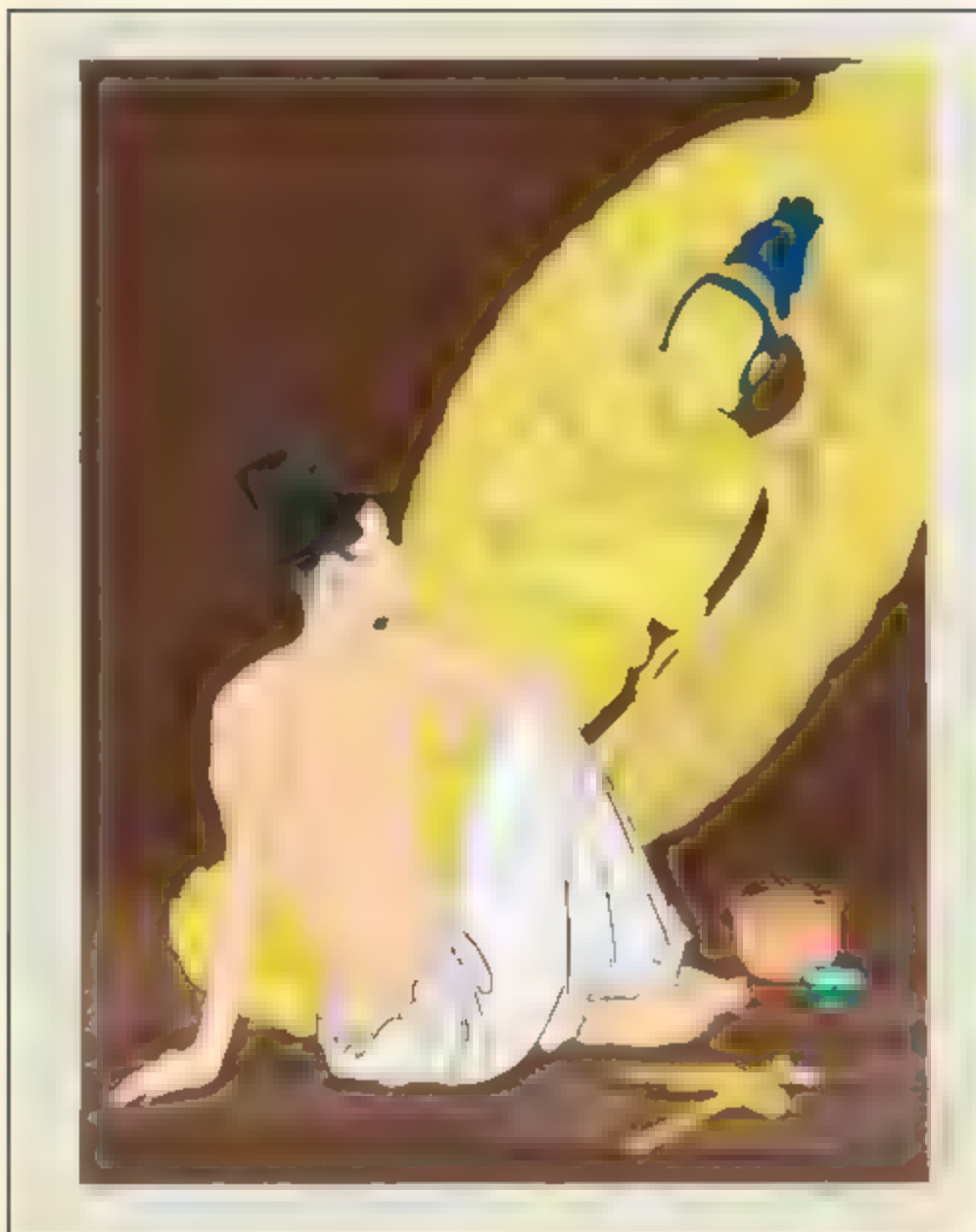
116. PAUL JACOULET (#116)
Woodblock Print, 19" x 14.12"
Les Deux Adversaires (gauche) Coree. (The Two Adversaries. North Korea). Signed in pencil lower left above the Arrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 5 December 1950. Numbered 350/350 on reverse. Slight stain in left margin, otherwise excellent condition.
Dedicated to U.S. President, Harry S. Truman.

800/1,200



117. PAUL JACOULET (#117)
Woodblock Print, 18.75" x 14.25"
Les Deux Adversaires (droite) Coree. (The Two Adversaries. South Korea). Signed in pencil lower right above the Arrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower left margin. Published: 6 December 1950. Numbered 51/250 on reverse. Pristine, excellent condition.
Dedicated to U.S. President, Harry S. Truman.

900/1,100



126. PAUL JACOULET (#126)
Woodblock Print, 18.5" x 14.12"
Le Genie sans Nom. Coree. (The Unknown Genius). Signed mid-right above the Peony seal. Seal of the printer, Yoshizo Onotera, lower right margin. Published: 15 January 1953. Numbered 44/350 on reverse. Within plate line the image is wonderful with idol highlighted with powder of gold. Appears to have been restored as there are some margin losses and many creases visible on reverse.

500/700

Peony Seal



134. PAUL JACOULET (#134)
Woodblock Print, 18.5" x 14"
Flocons de Neige. Pengyong Coree. (Snowflakes). Stamped "Sample" in lower margin. Seals of the carver, Kentaro Maeda, (old style) and printer, Tetsunosune Honda, lower right margin. Published: April 1956. Pencil notations lower margin and reverse. Some creasing and slight imperfections.

800/1,000



140. PAUL JACOULET (#140)
 Woodblock Print, 14.25" x 18.75"
 Le Sculpteur de Tokobuei. Mers du Sud. (The Sculptor of Tokobui). Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower left margin. Published: May 1954. Special red seal with PJ in script on the reverse. Very, very good condition.
 1,500/2,000



141. PAUL JACOULET (#141)
 Woodblock Print, 18.5" x 14"
 La Blanchisseuse. Coree. (The Laundress). Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: April 1955. Excellent, crisp, clean condition.
 1,200/1,500



144. PAUL JACOULET (#144)
Woodblock Print, 18.75" x 14.12"
Les Aristoloches Geants. Tondano, Celebes. (The Giant Aristoloches). Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 15 April 1953. Numbered 30/350 on reverse. Excellent color and condition. 2,000/3,000

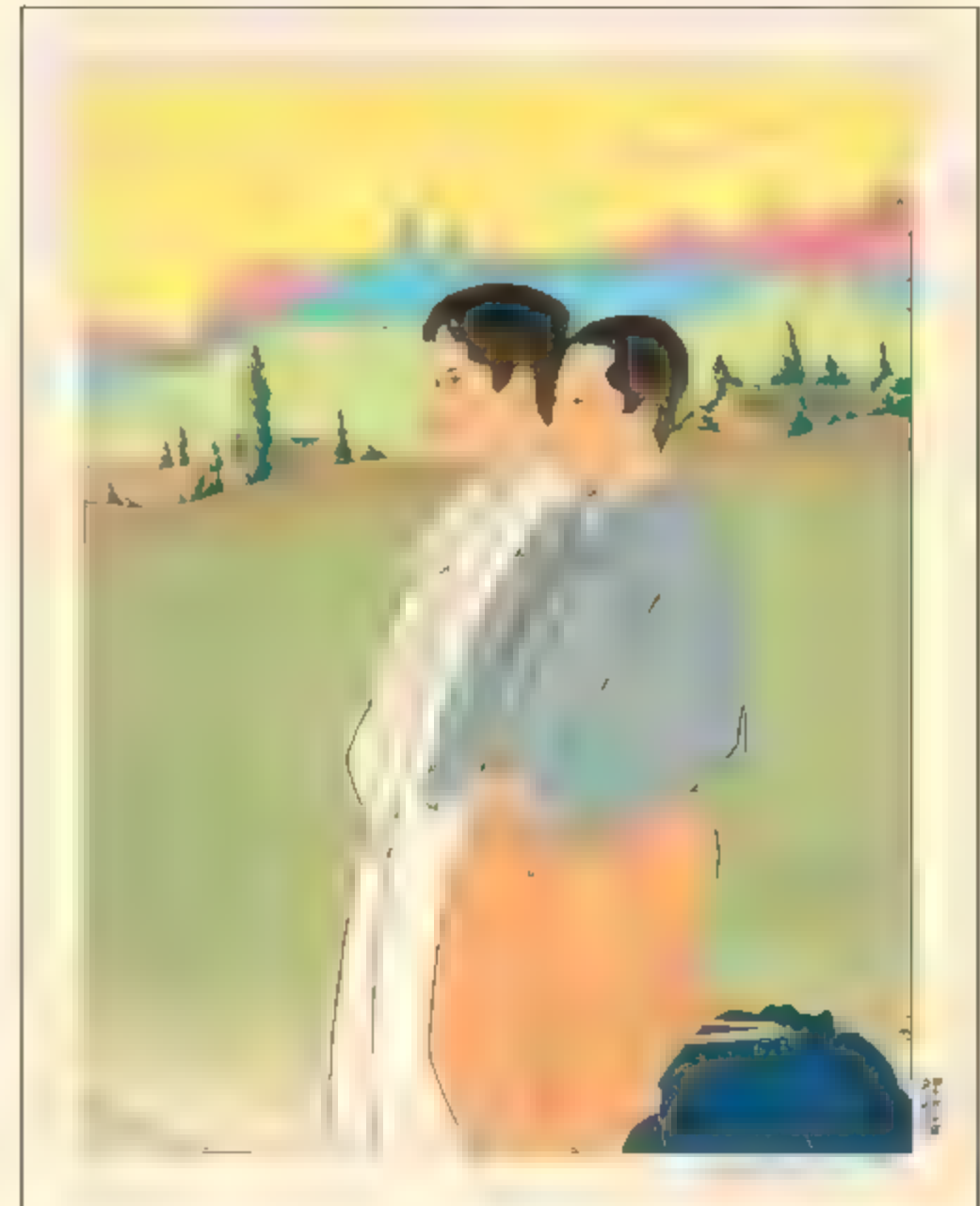


148. PAUL JACOULET (#148)
Woodblock Print, 18.75" x 14"
Vent du Nord. Coree. (North Wind). Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: July 1953. Special red seal with PJ in script on reverse. Fair condition. Some toning, border previously folded, etc. 800/1,000



149. **PAUL JACOULET (#149)**
 Woodblock Print, 18.75" x 14.25"
 Les Petits Voleurs (gauche). Jo-Hoku-ri, Coree. (The Little Robbers, left). Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 1959. Numbered 46/350 on the reverse. Two ½" pieces archival tape reverse top margin, otherwise excellent. 1,500/2,500

150. **PAUL JACOULET (#150)**
 Woodblock Print, 19" x 14.25"
 Les Petits Voleurs (droite). Jo-hoku-ri, Coree. (The Little Robbers, right). Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 1959. Numbered 20/350. Excellent condition. 1,500/2,500

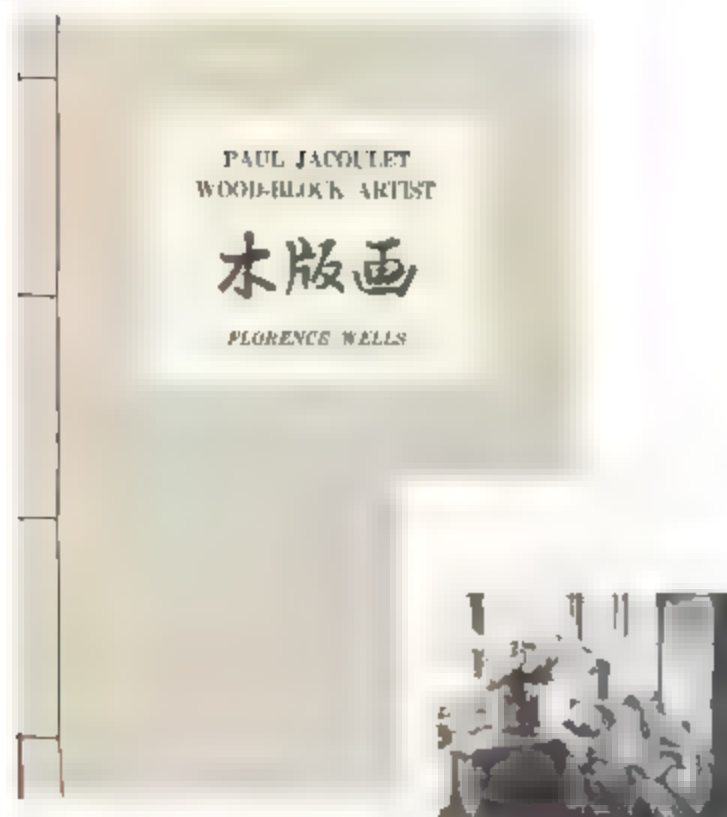




152. PAUL JACOULET (#152)
Woodblock Print, 18.75" x 14.25"
La Priere de Minuit. Lama Mongol... (The Midnight Prayer. Mongolian Lama). Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: March 1959. Special red seal with PJ in script on the reverse. Lightly toned and with penciled "#23 RUNA \$3500" on reverse. Very good condition. *A rare print.* 2,000/3,000



154. PAUL JACOULET (#154)
Woodblock Print, 17" x 12.75" sight.
La Danseuse...Coree, Seoul. (The Korean Dancer). Signed above Peony seal. Seals of carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: January 1960. Framed and matted. Not examined out of frame but appears to have slightly toned margins and possible fading, otherwise in very good condition. 2,000/3,000



160

- 160 **IMPORTANT PAPER-BOUND BOOK:**
PAUL JACOULET. WOOD-BLOCK ARTIST
 By Florence Wells. First edition, printed 1957. This book has the Christmas card, "Les Jades" tipped in on the third page. The fifth page (illustrated) is signed and dated in the artist's hand. Original owner's bookplate on inside front cover. Two small tape stains inside back cover. 400/600



161

161. **DRAFT COPY OF RICHARD MILES' PRINTS OF PAUL JACOULET**
 Inscribed "No. 31 May 23 '1981 Mr. O'Rourke". Together with a handwritten note signed by Richard Miles. Topics include *The Making of the Catalogue* in which he notes "this...is best used in connection with the Catalogue of the Robert C. Eldred Co. of East Dennis...whose illustrations give a better picture of the prints" and *How to Use This Guide Most Effectively* explaining the numbering of the editions. 400/600

162. MISCELLANEOUS EPHEMERA RELATING TO PAUL JACOULET

Various catalogs and publications:

Brooks Memorial Art Gallery of Memphis, Tennessee, catalog "Paul Jacoulet Wood Block Artist", October 8 - November 2, 1965.

"Bushido Hawaii Presents Woodblock Prints of Paul Jacoulet".

Pacific Asia Museum Newsletter of March-April 1982 advertising the Opening of the first exhibit of the complete woodblock prints of Paul Jacoulet.

The Prints of Paul Jacoulet by Richard Miles - prepared for the Pacific Asia Museum exhibit, 1982. Inscribed, dated Apr. 20 '82 and signed by R. Miles.

Riccar Art Museum exhibition catalog of the woodblock prints of Paul Jacoulet, 12 January - 21 February 1982.

"Orientations" magazine of August 1982 with article written by Richard Miles entitled "Paul Jacoulet".

"Glimpses of Micronesia" magazine of 1983 with article written by Richard Miles entitled "Paul Jacoulet: Portraits of Paradise" and a review by Ronn Ronck of Miles' catalog.

400/600



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163. MISCELLANEOUS EPHEMERA RELATING TO PAUL JACOULET

Letter from Richard Miles dated Sept 5, 1981, discussing upward movement of prices realized on prints at Eldred's recent auction.

List of top 25 auction prices June 1981

List of top 25 auction prices September 1981.

List of record prices, revised November 1981.

One page chronological biography including some exhibitions.

Nine pages with photocopies of various newspaper articles about exhibitions and his history.

Three photograph album pages including some photos with/of Therese.

Typed biography "principally derived from the recollections of Richard Farish in conjunction with an exhibit of his prints at Dayton Art Institute, together with a receipt for the prints on loan to the DAI, together with a cover letter from the librarian with more biographical information attached. Interesting to note some of Jacoulet's French ancestors are listed as well as various teachers under whom he studied.

A typed monograph "More About Pall (sic) Jacoulet and his wood block prints for sale at the exchange" describing his appearance ("he is addicted to ...a non-too-quiet sweater on which he prefers to wear a cameo brooch") and "more than a slight touch of Bohemianism".

A typed article "The Frenchman of the Woodblock", by Barbara Vervoorn of Holland. 200/300

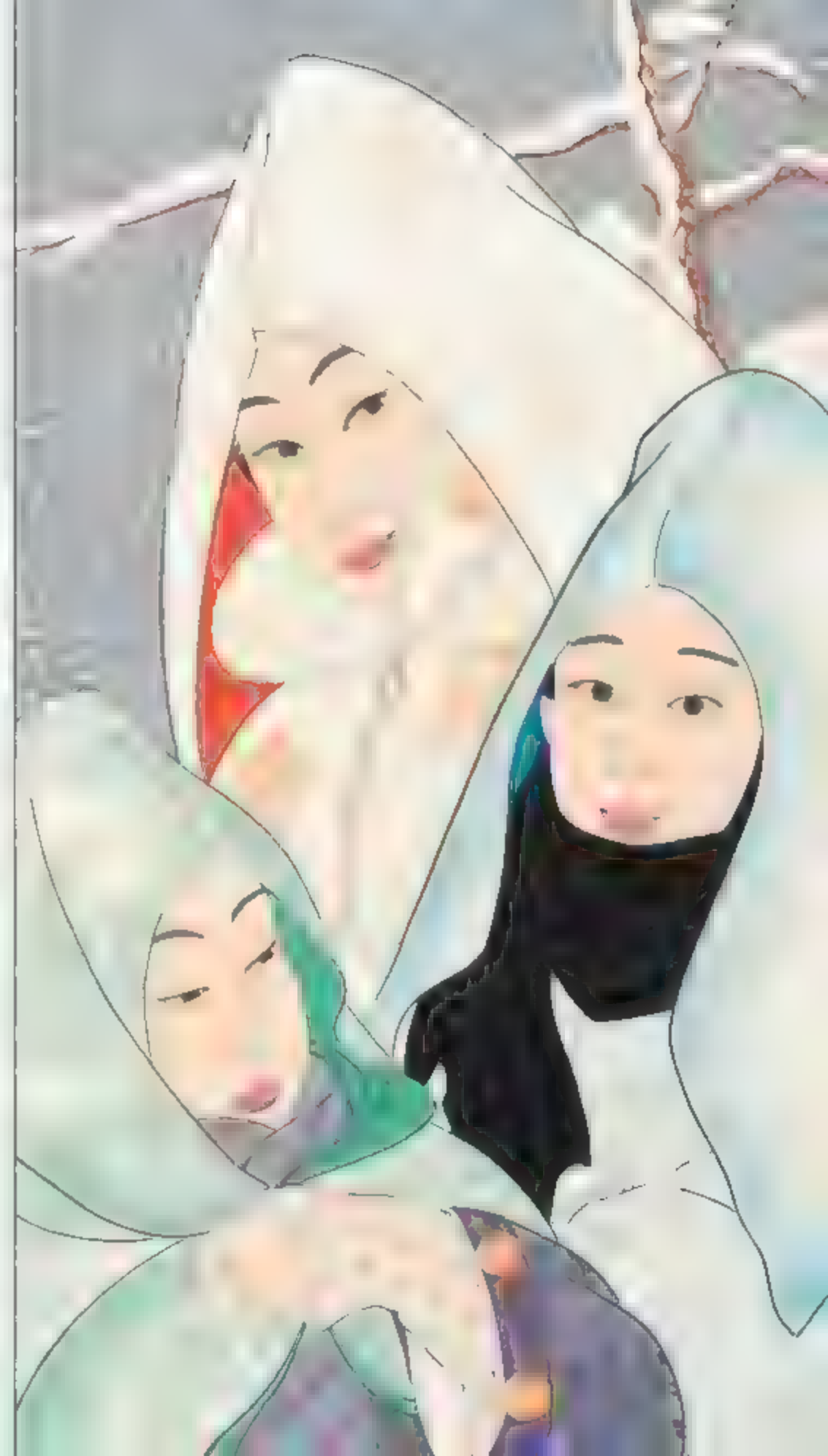
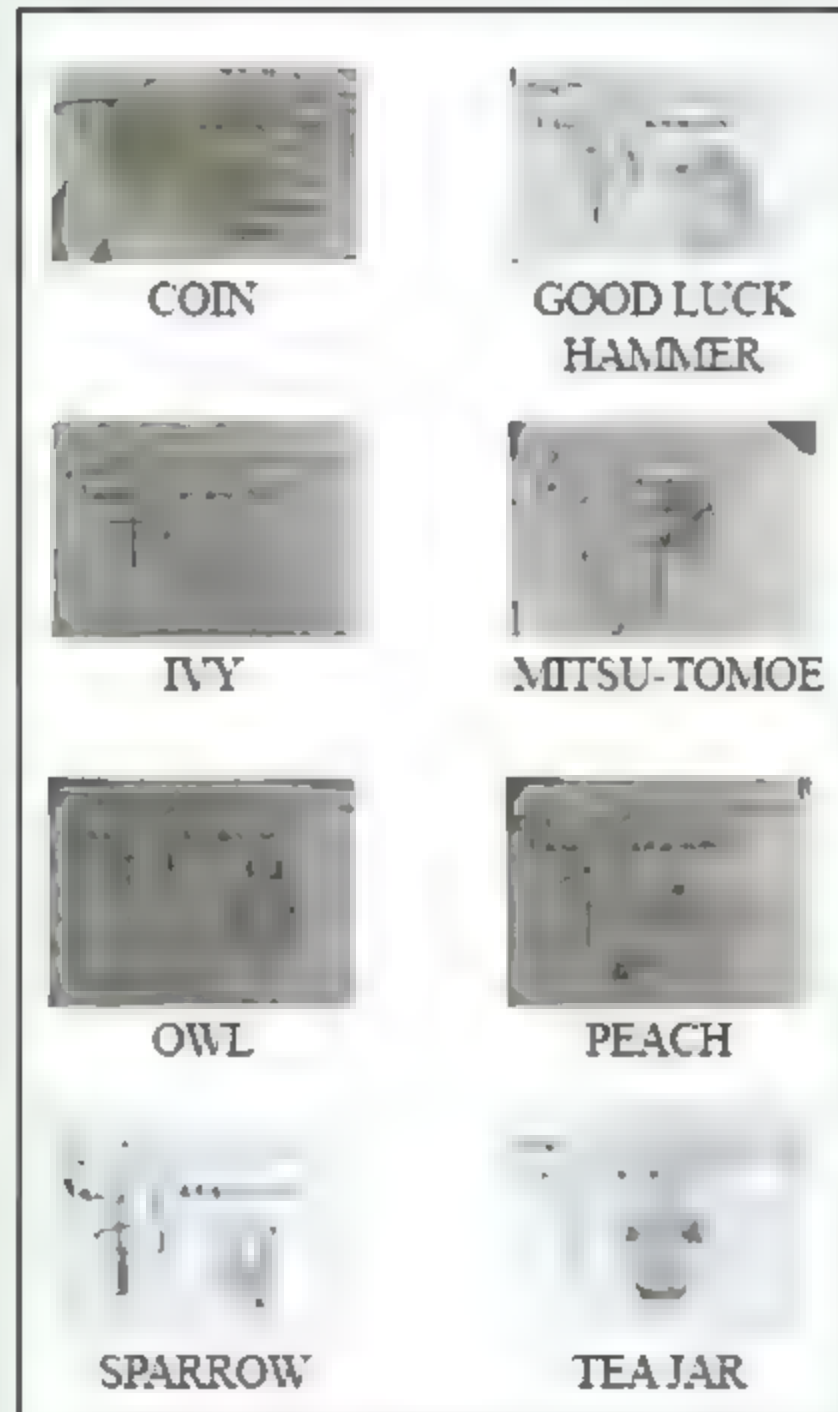
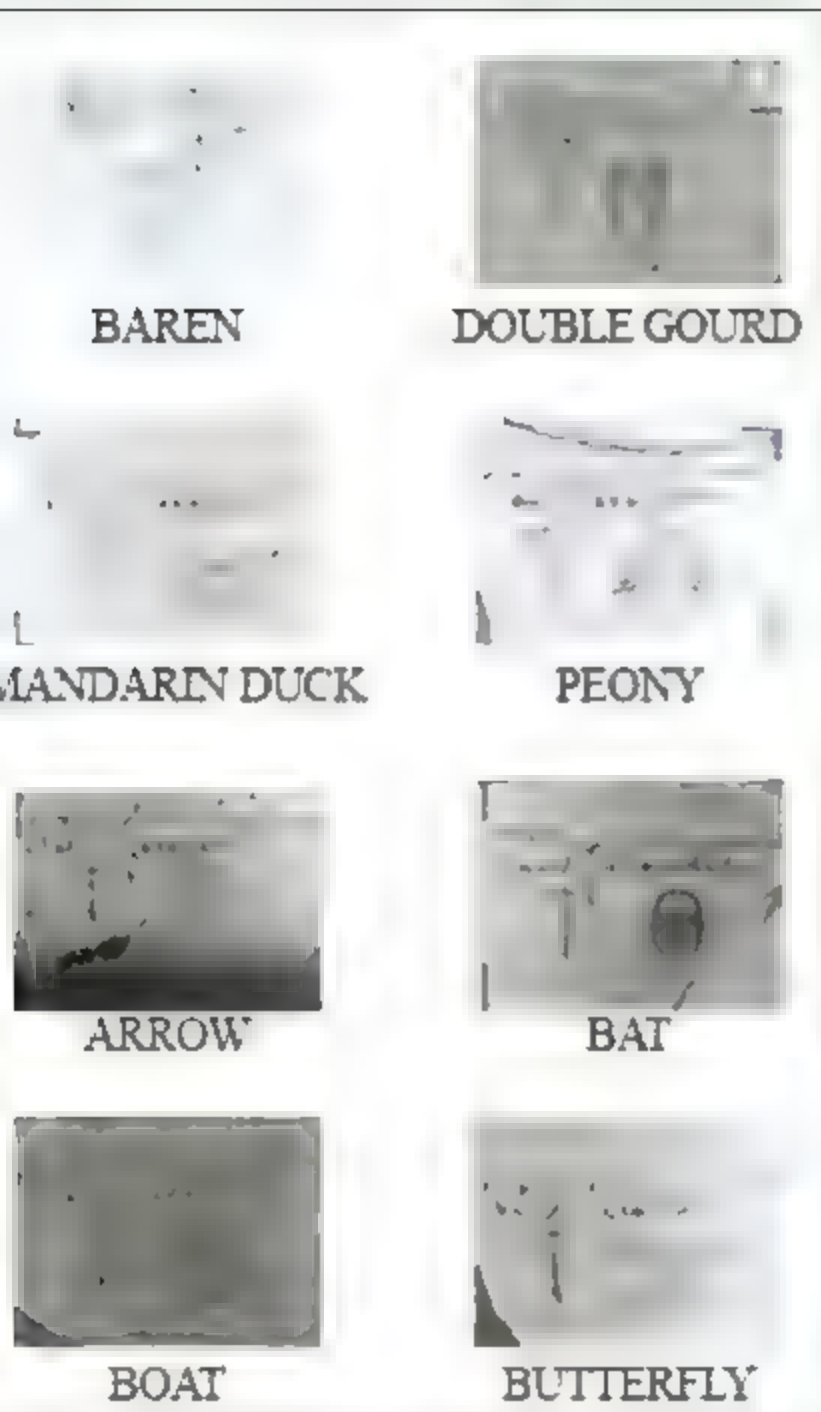
JACOULET NUMBERING SYSTEMS

	Miles #	Eldred's #		Miles #	Eldred's #		Miles #	Eldred's #
Amoureux a Tarange	32	27	Chant des Vagues	37	32	Filles de la Brousse	148	132
Après le Pluie	48	43	Chemin a l'église	55	50	Fils qui Vient de Perdre	98	107
Après la Danse	67	62	Chenille Verte	40	35	Fleurs d'Hiver	140	125
Aristoloches Geants	129	144	Chinese Beauty	25	7D	Fleurs des Iles Lointaines	65	60
Attente	86	77	Confidante	84	84	Fleurs du Soir	76	72
Avant l'Audience	82	82	Corbeilles de Nefles	107	18	Fleurs Violettes	41	36
Averse A Metalanin	29	24	Corean Girl	23	7A	Flocons de Neige	146	134
Balance	54	49	Coucher de Soleil	53	48	Fumees de Santal	102	115
Banni	150	135	Crab	22	7B	Geisha Kiyoka	19	20
Basilion	3	10	Daikoku	123	119	Genie sans Nom	127	126
Beaute Japonaise Moderne	28	23	Dans la Loge Officielle	85	85	Gerbe Anthurium	118	111
Bebe Coreen	4	11	Dans la Nature	103	89	Graines de Camelia	151	133
Belle de Palao	30	25	Dans les Jardins	87	78	Green (Guam)	10	4
Belle de Yap	14	14	Dans l'Isle Tinian	160	153	Histoire tres Drole	105	109
Bergers des Hautes Montagnes	75	71	Danse d'Okesa	124	114	Hokkan-zan	45	40
Betel	64	59	Danseuse Corean	161	154	Hommages aux Ancetres	145	128
Billet Doux	139	123	Decembre	130	145	Homme accroupi	88	86
Blanchisseuse	138	141	Deux Adversaires (Droit)	112	117	Homme au sabre	143	131
Blue (Guam)	11	5	Deux Adversaires (Gauche)	111	116	Homme de Menado	15	15
Bocal de Poissons Rouge	81	81	Deux Freres	39	34	Homme de Yap	31	26
Bol de Lait	154	146	Dieu Vivant	125	95	Homme Heureux	141	129
Bons Piments Rouge	133	147	Ebisu	122	118	Homme qui Ecrit	128	127
Bonze Errant	95	97	Eliana	21	7F	Hong Kong	155	124
Bossu	121	113	Enfants aux Yeux Jaunes	71	66	Indigo (Guam)	12	6
Cactus	79	75	Etoile de Gobi	114	93	Jades	63	58
Calme	74	69	Favorite	83	83	Jeu Princier	147	121
Chagrins d'Amour	70	65	Femme Tatouee	26	21	Jeune Chef Saragan	104	100
Chant des Fileuses	152	122	Fille du Chef	132	139	Jeune Fille de Fidzi	16	16

JACOULET NUMBERING SYSTEMS

	Miles #	Eldred's #		Miles #	Eldred's #		Miles #	Eldred's #
Jeune Fille de Jalut	58	53	Papillons	61	56	Rocher de Jockadj	36	31
Jeune Fille de Polowat	97	97A	Paradisiers	46	41	Sculpteur de Tokobuei	136	140
Jeune Fille de Saipan	1	8	Parisienne	6	13	Soupe aux Huitres	93	96
Jeunes Chasseurs	149	136	Pasteques	60	55	Sous les Bananiers	92	80
Joaquina et sa mere	89	87	Patissier	135	143	Souvenirs d'Autrefois	78	74
Joruri Singer	34	7C	Peche Miraculeuse	62	57	Statuette Tang	144	130
Joueurs	77	73	Pecheur de Sawara	33	28	Sur le Sable	44	39
Keen et Lee	115	110	Pelennages d'Automne	120	112	Tabouret de Porcelaine	38	33
Kiyoshi	56	51	Perles	113	101	Tempete du Coeur	96	106
Lady in Red	20	7E	Perruche Morte	94	105	Tragedienne	162	155
La Marree	91	88	Petits Voleurs (droit)	157	150	Tresor	66	61
La Marree	110	92	Petits Voleurs (gauche)	156	149	Tresseuse de Paniers	101	99
Lettre du Fils	49	44	Phare de Mikimoto	134	138	Trois Coreens	27	22
Longevite	100	98	Pipe a Eau	126	104	Vendeur de Masques	72	67
Lotus Noir	159	151	Poetesse	73	68	Vendeuse de Mangues	59	54
Maitre Potier	69	64	Portrait of Okoi	24	70	Vent du Nord	131	148
Mandann aux Lunettes	106	29	Premier Amour	43	38	Vieil Aino	108	91
Marchand de Sel	35	30	Preparatifs pour l'Hiver	116	102	Vieille Aino	109	90
Marionnettes Chinoise	18	19	Pretre de Sendo-Ji	137	142	Viellard au Chapelet	68	63
Miroir de Lac Rouge	47	42	Priere de Minuit	158	152	Vieille Marchande de Carpes	2	9
Mon Ami Francesco Ogarto	17	17	Red (Guam)	7	1	Vieux Manuscnts	99	108
Nautilus	153	137	Remplacant	142	120	Violet (Guam)	13	7
Nid	80	76	Repas des Mendiants	51	46	Yagourough et Mio	52	47
Nouvelle Robe	50	45	Retour d'un Banquet	119	94	Yellow (Guam)	9	3
Nuit de Neige	57	52	Retour de la Jungle	90	79			
Orange (Guam)	9	3	Reveil	42	37			
Pacifique Mystereux	117	103	Rita Sablan-Diaz	5	12			

SEALS



ADVICE TO BIDDERS

1. Carefully read the Conditions of Sale.
2. Pre-sale estimates are provided by the auctioneers for the convenience of our customers. They are not meant to be taken as a guide to the value of an item, but as a guide to its expected selling price. Estimates are prepared well in advance of a sale and are subject to revision.
3. Carefully examine any item that you might consider bidding on for any variation from the catalog description. If you are unfamiliar with auction procedure or terminology, or would like clarification of a catalog description, please ask for assistance from our staff members.
4. Please read the Order Bid Procedure if you wish to leave an absentee bid.
5. A 20% buyer's premium will be added to the hammer price of all property sold, to be paid as part of the purchase price. The buyer's premium is 20% of the final bid price up to and including \$500,000, and 10% of the final bid price over \$500,000.
6. Eldred's reserves the right to refuse to issue, or to revoke, bidding credentials, or to reject any bid, if deemed necessary and proper in its sole discretion, for the conduct of the auction process, and to insure fairness to consignors and other bidders.

The property listed in this catalog
will be offered and sold subject to
the terms and conditions
listed in this catalog.

BIDDING INCREMENTS

\$0-\$49: \$5	\$1,000-\$2,999: \$100	\$30,000-\$49,999: \$2,000
\$50-\$199: \$10	\$3,000-\$4,999: \$250	\$50,000-\$99,999: \$5,000
\$200-\$499: \$25	\$5,000-\$9,999: \$500	\$100,000 and above: \$10,000
\$500-\$999: \$50	\$10,000-\$29,999: \$1,000	Above \$300,000 at the auctioneer's discretion

Please adhere to the above bidding increments.

*Eldred's reserves the right to adjust absentee bids to the nearest increment
below the bid.*

SHIPPING INFORMATION

We require prompt payment and removal of your purchases as stated in Paragraph 12 of the Conditions of Sale.

If you plan to pick up your purchases, please call ahead and we'll make every effort to have your items ready.

We provide shipping services directly from our gallery, however eligibility is based on an item's dimensions. Shipments from our gallery may take four to six weeks from receipt of payment. We pack and ship small items, small paintings and rugs. Larger items will be transferred to an alternative shipping agent upon your approval. Our staff can assist you with determining if your items qualify. If we are unable to accommodate you, we will provide a list of alternative shipping agents.

Allow 7 to 10 business days for checks to clear our bank prior to packing and shipping, or releasing purchases to your chosen shipping agent. You will be charged for the shipping or carrier fees, packing/handling fees, and the required insurance. There is a minimum handling charge of \$15.00 for all shipments. Depending on the carrier, insurance limits may exist (ie. Federal Express will only insure up to \$500).

Shipping estimates can be given only AFTER we receive payment for your invoice.

CONDITIONS OF SALE

1. CORRECTNESS OF DESCRIPTION Robert C. Eldred Co., Inc. (hereinafter referred to as Eldred's) has exercised reasonable care to catalog and describe correctly the property to be sold, but neither Eldred's nor its consignors warrant the correctness of description, attribution, authenticity, or condition of said property. No statements shall be deemed such a warranty or representation or an assumption of liability with respect thereto, but are to be construed as opinions only. Bidders are encouraged to personally examine all property to be sold prior to the beginning of the auction.

2. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered.

3. Eldred's reserves the right to withdraw any property before the sale.

4. DETERMINATION OF HIGHEST BIDDER. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may determine who is the successful bidder or the auctioneer may re-offer the article in dispute and his decision shall be final.

5. REJECTION OF BIDS: The auctioneer reserves the right to reject any nominal raise or any bid or raise which, in his opinion, is not commensurate with the value of the article being offered. At his discretion, he may also reject any nominal raise or any bid that he may determine as having a detrimental effect on the item in question or the sale as a whole. Eldred's may refuse to issue bidding privileges to any person not in good credit standing with Eldred's, or to any person who is deemed by Eldred's in its sole discretion, to be disruptive of or harmful to established auction practices, either before or after the acceptance of bids or the fall of the hammer.

6. TITLE: Except as herein otherwise provided, title will pass to the highest bidder as determined by the auctioneer, and the property is thereafter at the purchaser's sole risk and responsibility.

7. PAYMENT: On title passing to the highest bidder acknowledged by the auctioneer, and subject to all the conditions set forth herein, such bidder will thereupon pay the full purchase price. Payment in full is due at the time of sale. Any bills not paid in full within 25 days of the date of the sale will accrue interest at a rate of 1.5% per month. In addition, the purchaser may be subject to one or more of the following actions: a) Any and all legal remedies available to Eldred's and its consignors by law including without limitation

the right to hold the purchaser liable for the total purchase price; b) Immediate cancellation of the sale, with Eldred's retaining as liquidated damages all payments made by the purchaser; c) Resale of the property at public auction, wherein the original purchaser shall be liable for any deficiency, costs, and Eldred's commission on both sales. At Eldred's option, payment will not be deemed to have been made in full until Eldred's has collected funds represented by checks, or in the case of bank or cashier's checks, their authenticity has been confirmed.

A buyer's premium will be added to the hammer price to be paid by the buyer as part of the purchase price.

8. ORDER BIDS. Subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but at no charge to the customer, Eldred's will undertake to execute all order bids submitted to it by a customer who has established credit with said company. Requests for such bidding must be given in writing with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalog number and the name or title of the article to be bid on. Telephone bids must be confirmed in writing or by cable. All bids are kept in strict confidence. In the event of identical bids, the earliest received by Eldred's will take precedence. Eldred's shall not be held responsible for errors or failure to execute bids. A deposit of 10% of the total amount bid is required. **TELEPHONE BIDS:** While the sale is in progress, bidding by telephone may be allowed by the auctioneer at his discretion. A deposit of 10% of the anticipated top bid is required. Eldred's shall not be held responsible for any failure to properly execute such a bid whether it be due to equipment failure, loss of connection, or failure to hear or understand the bidder's directions. Any advice or opinions provided by Eldred's or its employees are given strictly as a courtesy and are not a warrant of condition, attribution, authenticity, or description of said property. All bidding by telephone is solely at the risk of the bidder.

9. CONDITION: If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, due to a failure or damage on the company's part, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser. **EXCEPTION** Eldred's will not be held responsible for damage to picture frames or lampshades.

10. SALES TAX: All purchases are subject to the Massachusetts sales tax (currently 6.25%) unless the purchaser A) possesses a Massachusetts sales tax exemption or resale number and registers that number with the company, B) is an out-of-state vendor who

meets all the requirements of Massachusetts Department of Revenue GLC 64H 1(5) and Directive 89-10 and registers with the company prior to each purchase, or C) has purchases shipped out of state directly from Eldred's by a bona fide shipping agent. Dealers, museums, etc. can apply for a Massachusetts number prior to the auction by contacting the Massachusetts Department of Corporations and Taxation, 100 Cambridge Street, Boston, MA 02204.

11. RESERVES: Unless advertised as an "Unreserved Auction", all sales may have items subject to reserve (an agreed upon price between the auctioneer and the consignor, below which the article will not be sold).

12. COLLECTION OF PURCHASES: Delivery or shipping arrangements must be made within seven (7) days from the close of the auction for all purchases. All items must be removed from Eldred's facilities within fourteen (14) days of the end of the auction. All items remaining after fourteen days may be subject to a \$5/per item/perday storage fee. No items will be released unless storage fees are paid in full. Items remaining over thirty (30) days from the close of the auction may be sold for the buyer's account minus auction and storage fees.

13. PACKING. Purchasers are advised that packing and/or handling by Eldred's employees is undertaken solely as a courtesy for the convenience of customers. In the case of fragile articles, it will be undertaken at the sole discretion of the company. Handling and packing by Eldred's is at the risk of the purchaser. **SHIPPING:** When requested, Eldred's may arrange shipment of paid purchases. Eldred's will not be responsible for damage or loss once the item has been received by the shipper. In the case of fragile articles, shipping will be undertaken at the sole discretion of the shipper. Please refer to our Advice to Bidders for details.

14. These Conditions of Sale cannot be altered except in writing by Eldred's or by public announcement by the auctioneer at the time of the sale.

15. Bidding on any article(s) indicates acceptance of the terms set forth above.

16. These Conditions of Sale and any suits arising thereunder shall be construed and governed by the laws of Massachusetts.

Revised 1/08/15
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ELDRED'S

1. **Please clearly print the lot number, the item description and the highest amount you are willing to pay.** Please follow the bidding increments outlined in this catalog. Carefully check your bid form. Although we attempt to confirm the description against the lot number, bids are posted by lot number. ***All bids are kept in strict confidence.***
2. **All bids should be received prior to the day of the sale.** Submitting your bids in a timely manner avoids the chance of a posting error. In the event of identical bids, the earliest received by Eldred's will take precedence.
3. On the day of the auction, a member of our staff will act as your agent and bid for you, attempting to obtain the lot(s) for you for the lowest possible amount. If you have indicated the highest amount you are willing to pay, you should not be disappointed if you lose an item. Many times you will actually buy it for less than your bid.
4. **A 10% deposit of the total order is required.** This sum will be held by us until after the auction. If you are successful, the amount of your deposit will be applied toward your invoice. If you are not successful, the full amount of your deposit will be returned promptly to you.
5. **A buyer's premium will be added to the hammer price of each lot,** to be paid as part of the purchase price. The buyer's premium is 20% of the final bid price up to and including \$500,000, and 10% of the final bid price over \$500,000. **All invoices must be paid in full within seven (7) business days of the close of the auction.** You will be charged sales tax unless we have a copy of your valid resale certificate on file.
6. **The Robert C. Eldred Co., Inc. offers this service as a convenience to its clients and will not be held responsible for errors or failure to execute bids. All sales are subject to the Conditions of Sale printed in this catalog.**

Are you a new bidder with Eldred's? Yes: ☐ No: ☐

If so, please also complete our Buyer Pre-Registration form.

NAME: _____

ADDRESS: _____

check if change in address ☐

PHONE: _____

EMAIL: _____

MA Resale #: _____

Signature (required): _____

By signing you agree to place the above bids in the auction listed, subject to the Terms and Conditions of Sale put forth by The Robert C. Eldred Co., Inc.

Date: _____

SHIPPING

Will pick up: ☐ Ship to address at left: ☐

or Ship to:

All property must be removed from our facility within 28 days of the close of the auction or be subject to a \$5 per item/per day storage fee.

ABSENTEE BID FORM

SALE TITLE: _____

SALE DATE: _____

Lot #	Item Description	Maximum Bid or "phone" for Telephone Bid
20% buyer's premium will be added to the hammer price. See Item 5 above.		Total
		10% Deposit

Have you examined the items listed above? Yes: ☐ No: ☐

Please send form and deposit to **THE ROBERT C. ELDRÉD CO., INC.** P.O. Box 796, East Dennis MA 02641

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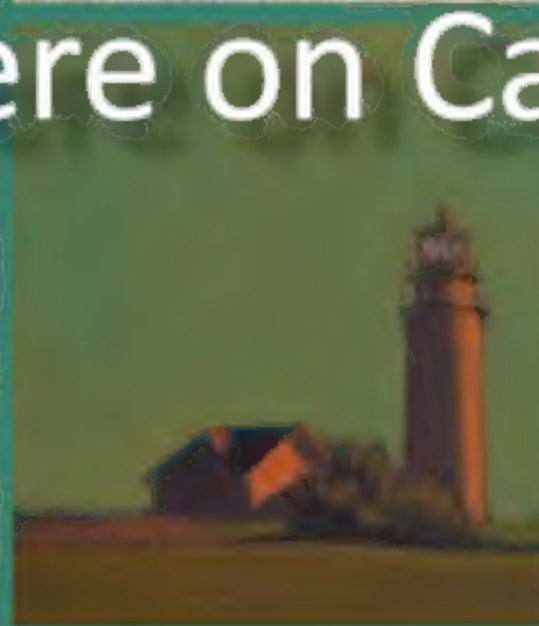
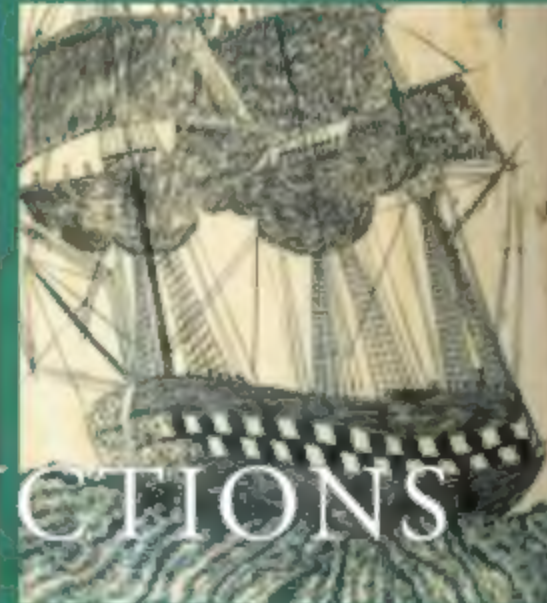
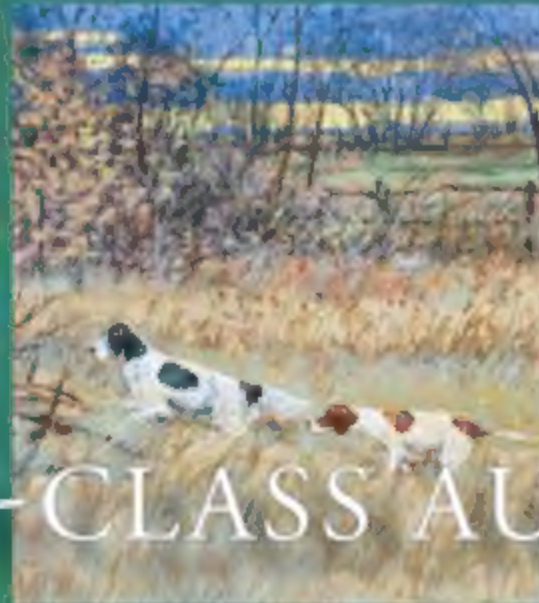
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ILLUSTRATIONS

Front Cover: Lot 115

Page 3: Lot 600 (photo)

Lot 83 (partial)

Page 5: Lot 58 (partial)

Page 57: Lot 134 (partial)

Page 60: Lot 91 (partial)

Page 62: Lot 105

This Page: Lot 55 (partial)

Back Cover: left to right

Lots 82, 72, and 85





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